

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



## LIKE FATHER...LIKE SON?... the Land of Milk and Honey?

on your life! In the past 30 years, the Wisconsin "Hayseed" has made way for the educated, well-heeled, well-dressed business man whose profession is farming. Storybook stuff, this market of ours! . . . scores of small cities and thousands of big family farms – 400,000 TV families.



### WHY DAYTIME TELEVISION IS SOUL-SEARCHING

Sales ceiling may lie ahead, say nets, but new formats, more viewers could keep roof off

Page 31

### Reply to a query— what's become of Pat Weaver?

Page 34

### Service shows pace the pack in local tv

Page 36

### How Hank brings in the bank prospects with tv

Page 44

# THIS IS IT! THE MOST POWERFUL COMBINATION IN THE NATION

50,000 WATTS at 540 KC

**W-GTO**

RADIO  
CYPRESS GARDENS  
FLORIDA

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.



# MEDIC'S NEW OPERATION A TRIUMPH

!

Right from the start, MEDIC in syndication sewed up its time-period on a once-a-week basis. After 2 prize-winning work years it leads in market after market, coast-to-coast. The question remained—could MEDIC operate successfully across-the-board? The answer is now at hand:

In station Miami, MEDIC beat all 7:00 p.m. Monday competition for ten straight months, with a 50% ARB average here. This February, WTVJ moved it to 1:00 p.m., Monday through Friday. Now MEDIC, in its third run, outstrips its competition all week long with a 56% share-of-audience—

an increase of 51% over the program formerly in that slot! In 4-station San Francisco, KRON-TV plays MEDIC across-the-board at 9:00 a.m. Again, it tops its time-period, its 41% share more than doubling that of the show it replaced! Atlanta, Las Vegas, Texarkana—small market and large—MEDIC is making its mark across-the-board. It began the Monday-through-Friday run on WJZ-TV in Baltimore April 13. And Philadelphia's WFIL-TV has signed to start it six times a week.

The operation's a success. Now let's get down to cases with you!

# VICTORY PROGRAM SALES

DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC. • Canadian Representative: Fremantle of Canada, Ltd.

## DIGEST OF ARTICLES

### Why daytime tv is soul-searching

**31** Industry experts report on what happened during this first year of daytime tv on all 3 nets; what agencies, clients and audience can expect

### Pity Poor Pat

**34** SPONSOR answers intra-industry queries as to what's become of the colorful Pat Weaver, tells how he functions as a \$200,000 per year consultant

### FCC wants to chop option time

**36** Among five proposed changes is one that would whittle from three to two and one-half hours of total time within each segment of broadcast day

### What admen look for in local tv programing

**36** Fourth study of timebuyer opinions by NBC Spot Sales show the healthy respect for non-network video, especially used, weather, spot shows

### The best radio pitch I ever heard

**38** What makes a good radio station presentation? Not length, for this dramatic one took less than a half hour, resulted in over \$50,000 sale

### Why a food chain switched from tv to radio

**40** Addition of new outlets required broader, less costly coverage in diffuse So. Cal. area, so 21-store McDaniel chain revamped its ad strategy

### 65 radio stations make joint pitch to buyers

**41** Five-year study of timebuyer's needs leads Art Moore & Assoc. rep firm to compile market, sales data for 65 radio stations in new buying guide

### PGW's Mr. Thinkbigly's 3 reasons for tv spot

**42** Rep firm develops new "grass roots" presentation aimed to tell spot tv story to sales executives, district managers, brokers, wholesalers, etc.

### Bank uses tv to widen its appeal

**44** With one of its executives as spokesman, Wheeling bank aims sports, news, family format at depositors, small loan prospects, businessmen

### SPONSOR ASKS: How do you determine a station's buying price?

**54** With station worth steadily rising in both major and minor markets, station men and a broker tell their yardsticks in station appraisal

## FEATURES

**58** Film-Scope

**60** Sponsor Hears

**26** 19th and Madison

**17** Sponsor-Scope

**64** News & Idea Wrap-Up

**80** Sponsor Speaks

**4** Newsmaker of the Week

**27** Spot Buys

**64** Picture Wrap-Up

**80** Ten-Second Spots

**62** Radio Results

**8** Timebuyers at Work

**12** Sponsor Backstage

**78** Tv and Radio Newsmakers

**57** Washington Week

### Editor and Publisher

Norman R. Glenn

### Secretary-Treasurer

Elaine Couper Glenn

### VP-Assistant Publisher

Bernard Platt

### EDITORIAL DEPARTMENT

#### Executive Editor

John E. McMillin

#### News Editor

Ben Bodec

#### Special Projects Editor

Alfred J. Jaffe

#### Senior Editors

Jane Pinkerton

W. F. Miksch

#### Midwest Editor (Chicago)

Gwen Smart

#### Film Editor

Heyward Ehrlich

#### Associate Editors

Pete Rankin

Jack Lindrup

Gloria Florowitz

#### Contributing Editor

Joe Csida

#### Art Editor

Maury Kurtz

#### Production Editor

Florence B. Hamsher

Vikki Viskniski, Asst.

#### Readers' Service

Barbara Wiggins

### ADVERTISING DEPARTMENT

#### Sales Manager

James H. Fuller

#### VP-Western Manager

Edwin D. Cooper

#### Southern Manager

Herb Martin

#### Midwest Manager

Roy Meachum

#### Eastern Manager

Robert Brokaw

#### Production Manager

Jane E. Perry

Sandra Lee Oncay, Asst.

### CIRCULATION DEPARTMENT

Seymour Weber

Harry B. Fleischman

### ADMINISTRATIVE DEPT.

Laura Oken, Office Mgr.

George Becker; Charles Eckert; Gilda Gomez; Priscilla Hoffman; Jessie Ritter

Member of Business Publications  
Audit of Circulations Inc.



### SPONSOR PUBLICATIONS INC.

combined with TV, Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: Superior 7-9863. Birmingham Office: Town House, Birmingham, Phone: Fairfax 4-6529. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U.S. \$8 a year, Canada & other Western Hemisphere Countries \$9 a year. Other Foreign Countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

©1959 Sponsor Publications Inc.

IN INLAND CALIFORNIA (and Western Nevada)

BEELINE<sup>®</sup>

RADIO

*delivers more  
for the money*

Long famed as the nation's leading agricultural market, the Inland Valley of California has recently grown as an industrial center. Thousands of new families, earning new millions of dollars have added to the economic strength of this already-rich market. For example, effective buying income is more than Maine, Vermont and New Hampshire\*. And, all through this area, hundreds of thousands of people are buying the products they hear about on Beeline radio. Shouldn't your message be there?

As a group, the Beeline stations give you more radio homes than any combination of competitors... at by far the lowest cost per thousand.

(Nielsen & SR&D)

\*Sales Management's 1958 Survey of Buying Power



Static firing test of a rocket engine at Aerojet-General plant in Sacramento

McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

**"We don't just  
enunciate . . .  
we activate!"**

**says**  
**JACK HAYWARD**  
**WPDQ**  
**CHIEF ANNOUNCER**



"Certainly we want strong voices with the ring of authority, but the voice that sells is more important to us than the pear-shaped tone.

If it takes hard sell, we use it. If it takes the soft approach, we use that. We don't talk at all unless we can say something important or something interesting.

One other thing. We take a personal interest in our accounts. The announcing staff makes frequent visits to stores, dealers, brokers and distributors. We usually know the client's sales force and its problems. We make it a point to know our client's products — and use them whenever possible. This personal activity makes our selling team a part of the client's sales force and results in sincere presentation and greater sales results.

We like to feel this is another reason why WPDQ has stayed on top so long, and continues to be the first choice of more and more advertisers in the fabulous Jacksonville market!"

*Jack Hayward*

Represented by  
Venord, Rintoul and McCannell  
James S. Ayers, Southeast

5000 Watts 600 KC

**WPDQ**

Robert R. Feigin, Pres. & Gen'l. Mgr.  
Where alert listeners tune by choice,  
not by chance . . .

## **NEWSMAKER of the week**

*As Oregon's Centennial wagon train rolls slowly down a century-old trail from Independence, Ore., to Independence, Mo., it's apparent that there are still plenty of nimble, promotional-minded showmen in radio. Exclusive radio coverage of this symbolic trek was snared by the imaginative general manager of the Northwest Nugget Stations group.*

**The newsmaker:** Les Smith, the native New Yorker who began his broadcast career as a page boy at NBC, picked off exclusive rights to radio coverage of the wagon train as neatly as any early Indian scout ever picked off a marauding Sioux. The covered wagons creaking eastward in a reverse of the old Overland Route dramatize the 100th anniversary of Oregon's admission into the Union while Smith's promotion of it via radio dramatizes area marketing changes.

The Pacific Northwest has grown from a region devoted almost entirely to lumbering and agriculture to a rich manufacturing center housing some of the largest industrial companies in the country. Where farms stood before, homes, roads, schools and modern shopping centers now dot the landscape. It is a completely different picture from the Northwest of a century ago.

What has happened in the Pacific Northwest is what has happened across the continent—a decentralization of industry that is changing not only the markets but also the marketing approaches. Along with the shifting patterns of markets, have come shifting trends in population as a result of an agrarian economy turned industrial. As an example, the Boeing Aircraft plant in Seattle employs some 70,000 people.

That radio has come into the act of promoting this celebration of an era of progress is an act of imagination on the part of Smith.

After his entrance in the air media field via NBC, he continued his broadcasting career until it was interrupted by World War II, in which he served as a major in the U. S. Army.

After the war, he went to San Francisco, and by the middle 1950's, had acquired controlling interests in KJR, Seattle, KNEW, Spokane, and KXL, Portland. Several years ago he sold out his interests but has remained as general manager of this broadcasting chain which is now known as the Northwest Nugget Group. Station KXL just received a 50 kw grant two weeks ago.



*Les Smith*

NEWSMAKER STATION OF THE WEEK



LOOK WHAT'S

APPENED

IN DALLAS -

## KBOX

LEADS THE LIST

IN RADIO

PERSONALITIES • IN

NEWS REPORTING

IN BALANCED

PROGRAMMING •

PULSE • HOOPER

TRENDEX

ALL ACKNOWLEDGE

ITS AMAZING GROWTH!

## KBOX

BUY Radio when you buy media BUY Balaban  
when you buy radio BUY KBOX when you  
buy Dallas and you BUY the people who BUY

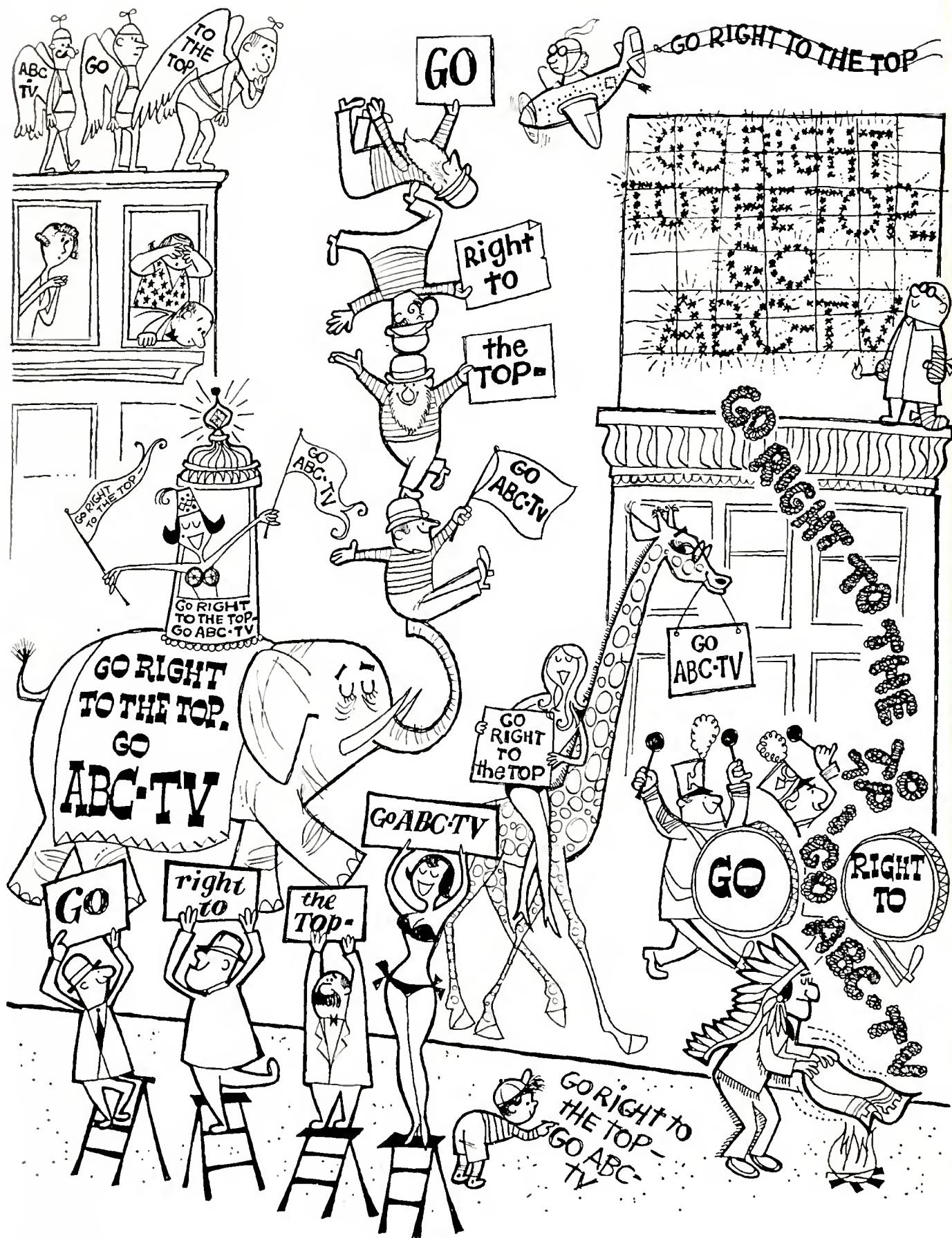
### THE BALABAN STATIONS

*In tempo with the times*

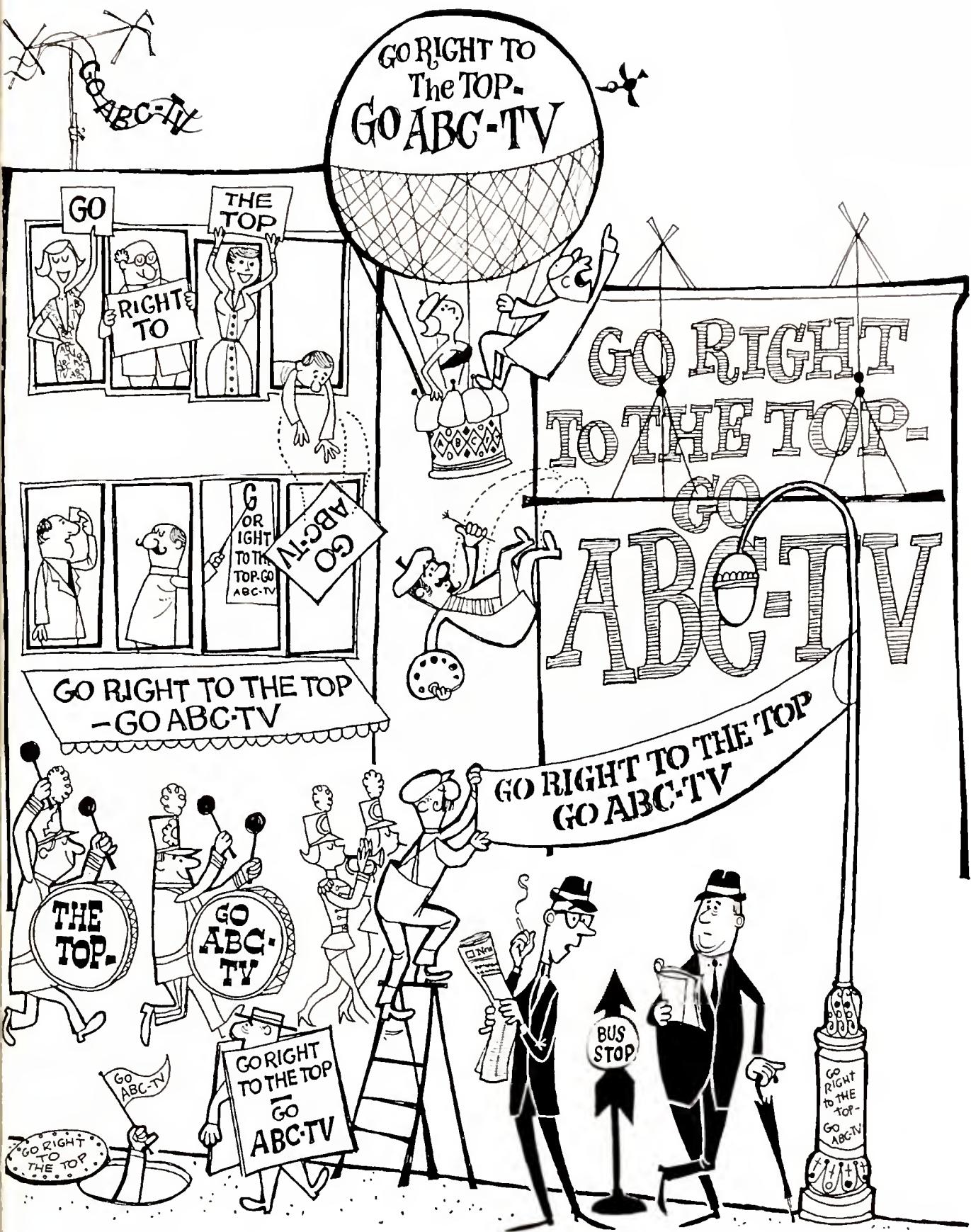
**WIL**      **KBOX**      **WRIT**  
St. Louis      Dallas      Milwaukee  
JOHN F. BOX, Jr., Managing Director  
EDWARD T. HUNT, General Mgr.

Sold Nationally By Robert E. Eastman & Co., Inc.





It's this. Measured in terms of ratings, efficiency, programming, audience composition



*"I think they're trying  
to tell us something."*

or sales successes, the top network buy is now

**ABC TELEVISION**

**WPTF**  
Raleigh-Durham  
the Nation's

28<sup>th</sup>

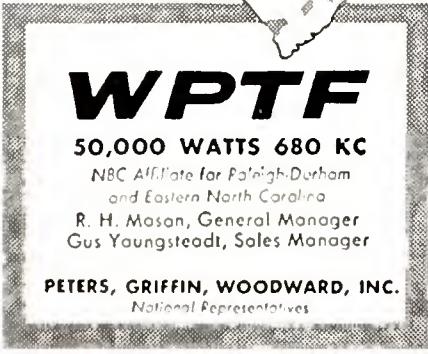
# Radio Market has Greater FILLING STATION SALES *than the 6th Metropolitan Market*



**28th Radio Market - WPTF**  
**\$233,368,000**

**28th Metropolitan Market**  
**\$51,533,000**

**6th Metropolitan Market**  
**\$196,008,000**



## Timebuyers at work

**Joel Davis**, Benton & Bowles, Inc., New York, thinks that buyers should not overlook the possibility of sponsoring syndicated programs when seeking local weight in one or more markets. "Naturally, individual marketing and product requirements would determine the feasibility of syndicated program sponsorship," Joel says. "But if these considerations are favorable, there are many plus factors that can make a syndicated show a good buy. No. 1, program sponsorship offers important prestige. No. 2, it is a means of obtaining one-minute announcements in prime time. No. 3, it provides both strong consumer and trade merchandisability through the program-product identification." Joel also feels sponsorship is useful as program weight in selected markets when faced with network clearance problems or when extra commercial weight is necessary. "It's easy," Joel says, "to 'follow the crowd' and recommend spot purchase in a given situation, but if possible, sponsorship can be a tremendous competitive advantage."



**Bill Reese**, Friend-Reiss Advertising, Inc., New York, radio tv director, feels that more tv stations and representatives should provide facts as to costs for the placement of live-tags with the names of local retail outlets. "In many cases, especially where voice-overs are called for, there is no way for the agency buyer to know in advance

if there are to be charges by the station for the use of a staff announcer, a live camera if needed, production charges, etc. Sometimes the reps say 'small charge,' without being specific." Because of these practices, Bill says, it is difficult for the agency to give the client a complete, final budget picture. Consequently, the agency must often return to the client with additional charges after the campaign has started. "All reps should

have the local talent and announcer fees, if any, available in time for the agency to submit them with the total budget. Time and again, by the time a rep contacts a local station, and gets back to the agency, a week or more has gone by—creating an unnecessary budget problem."

# Greatest food merchandiser in America!



Baltimore supermarkets and corner groceries . . . Baltimore chains and independents . . . W-I-T-H delivers them *all* to you with the most powerful assortment of food promotions ever created by a radio station. Here's the "merchandising muscle" W-I-T-H will give *your* grocery product over a 13-week period.

- **W-I-T-H Feature Foods Merchandising Service.** You get *all* this:
  1. A minimum of 60 store calls in high volume groceries, including point-of-purchase merchandising such as increasing shelf exposure, restocking shelves and installing displays for your product.
  2. A minimum of 20 special one-week displays.
  3. 20 days of Bargain Bar promotions in chains and supermarkets, plus additional merchandising by demonstration, sampling, couponing, etc.
  4. Complete merchandising reports issued to you twice each 13 weeks.
- **W-I-T-H Chain Store Food Plan,** providing for dump, end-of-aisle and shelf extender displays in leading chain stores.
- **W-I-T-H Weekly Merchandising Service** with independent GA Stores.
- **W-I-T-H Community Club Awards,** now in its 13th successful cycle.
- **PLUS merchandising letters . . .** PLUS trade paper advertising of *your* product . . . PLUS potent advertising material for your own salesmen's kits . . . PLUS personal supervision by head of W-I-T-H Merchandising Dept. Add W-I-T-H's low, low rates and W-I-T-H's *complete* coverage of Baltimore's 15-mile radius . . . and you've got the station that delivers the groceries!

# Buy **WIT**H

**in Baltimore**

Tom Tinsley  
President

R.C. Embry  
Vice Pres.

**National  
Representatives:** Select Station Representatives in New York, Philadelphia, Baltimore, Washington.  
Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, New Orleans.  
Daren F. McGavren Co. in Chicago, Boston, Detroit and on West Coast.  
Ohio Stations Representatives in the state of Ohio.

# There's more

There's **WJXT** in Jacksonville, where the most

desirable figures are displayed in business ledgers! *Only WJXT*

puts you in the swim of this booming regional center . . .

66 counties in Northeast Florida and South Georgia, well over *twice* the

counties covered by the other station according to NCS No. 3.

With 38 of the top 40 shows (and all ten top local shows)

WJXT boasts rating leads generally between

*a one-sided 70%* evenings and mornings and *a deadly 90%*

afternoons. In *every* category which advertisers use to judge

leadership, simple arithmetic

proves there's more, much more to WJXT



to Florida...



JACKSONVILLE, FLORIDA

*An affiliate of the CBS Television Network  
Represented by CBS Television Spot Sales*

*Operated by The Washington Post Broadcast Division:*

**WJXT** Channel 4, Jacksonville, Florida **WTOP Radio** Washington, D.C. **WTOP-TV** Channel 9, Washington, D.C.

# Right on top in FRESNO



\* Who's nighttime viewership leads the other two network stations 6 nights out of 7. And actually costs 14% and 15% less per minute spot nighttime than the two others besides!

KJEO—Channel 47, No. 1 for the money, No. 1 for the Central California audience.



J. E. O'Neill—President  
Joe Drilling—Vice President  
and General Manager

W. O. Edholm—Sales Manager

See your H-R representative. **H-R**

## Sponsor backstage

### Nielsen X Trendex = sponsor rating

Today as the three television networks shape up their fall programming in the most successful surge of sales seen in many a year, sponsors and their agencies continue the eternal search for the ideal video vehicle. And ratings and total audience, it becomes increasingly clear, are only part of the answer.



One of the most recent and most interesting studies in the area of attempting to determine the true value of television shows to the sponsor is that made by Norman, Craig & Kummel. NCK took Nielsen total audience figures and multiplied them by Trendex sponsor identification figures to arrive at what might be called a Sponsor Rating. They did this with 103 nighttime network shows for the last half of 1958. And the findings are fascinating:

The 10 top shows by this standard of reckoning were: (1) *Lawrence Welk Dancing Party*; (2) *The Ed Sullivan Show*; (3) *I've Got a Secret*; (4) *The Dinah Shore Chevy Show*; (5) *The Jack Benny Show*; (6) *The Tennessee Ernie Ford Show*; (7) the *General Electric Theatre*; (8) *Lassie*; (9) *The Price Is Right*, and (10) *The Perry Como Show*.

### Where did the Western go?

Two glaring facts are immediately apparent. First, four out of this top 10 are variety shows featuring musical personalities (one bandleader and three singers), and a fifth (the *Ed Sullivan Show*) is a variety show which leans heavily on music. And secondly, not a single western, crime show or other bang-bang-you're-dead epic, no matter how high its audience rating makes the select circle on the sponsor rating basis.

If this top 10 may be used as a criterion, it also demonstrates that big budgets are not necessarily the answer to presenting a television show that will do the job for the advertiser. Seven of the shows are brought in at anywhere from about \$35,000 to about \$50,000 per stanza. These are: *I've Got a Secret*, \$35,000; *Price Is Right*, \$37,500; *Lawrence Welk*, \$42,000; *Lassie*, \$45,000; *G.E. Theatre*, \$50,000; *Tennessee Ernie Ford*, \$50,000; *Jack Benny*, \$55,000. And the other three range from \$30,000 for the *Sullivan* show to about \$125,000 each for Dinali's and Perry's extravaganzas. (All figures are approximate, of course.)

Of the top 10, network-wise, for what it's worth, CBS has five, NBC four and ABC one. And (projecting them to their new fall season dates) five of the shows are Sunday programs, three Wednesdays, one Saturday and one Thursday.

Only one advertiser is sharp and lucky enough to have come up with two of these 10ers. That's Lever Bros., who bankroll Benny and

(Please turn to page 25)



## to those who live on air...

In the last three decades advertisers and their agencies have spent billions of dollars on air. A lot of people lived on it. A lot of goods were moved.

To those who live on air SPONSOR serves a function no other publication can match, for SPONSOR is the most definitive study of air in the broadcast industry. It is the news of air—the plans of air—the progress of air—the thoughts of air—the very life of air—delivered to you every week—52 weeks a year.

Most every man who's gotten anywhere in air reads SPONSOR. The man who wants to get there faster reads SPONSOR *at home*—because the very chemistry of broadcasting—the factors that make it move

and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Read it on A time, B time or C time but make sure it's *free* time at home. At the price of only \$8 a year you can have 52 issues of this most *useful* publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.

**SPONSOR**  
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

IN MARKET AFTER MARKET AFTER MARKET



AFTER MARKET



# JEFF'S COLLIE

© Lassie Programs, Inc. 1959

*the sponsor's best friend*

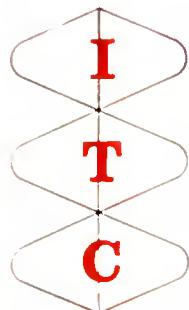
## LASSIE

is still  
outstripping all competition  
in its sixth  
record-breaking year  
on the network.

As JEFF'S COLLIE, it is  
the best friend too  
of the local sponsor.

Now the **SECOND YEAR**  
of JEFF'S COLLIE  
is available locally.

*For your market,  
wire or phone collect today.*



**INDEPENDENT  
TELEVISION  
CORPORATION**

488 MADISON AVENUE • NEW YORK 22 • PLAZA 5-2100

# Capital Cities Television Corp.

announces  
the opening  
of

**NEW YORK HEADQUARTERS**  
**65 EAST 55TH**  
**PLAZA 2-1750**

including television stations:

**W-TEN** CHANNEL 10

Albany — Troy — Schenectady

**WTVD** CHANNEL 11

Raleigh — Durham

**WPRO-TV** CHANNEL 12

Providence

and radio stations:

**WROW** 590 Kc.

Albany — Troy — Schenectady

**WPRO** 620 Kc.

Providence

*Frank D. Smith*  
PRESIDENT

# SPONSOR-SCOPE

2 MAY 1959

Copyright 1959

SPONSOR  
PUBLICATIONS INC.

Veteran agency tv executives feel that the process of buying network tv has never been so hectic, bewildering, and frustrating as this spring.

Negotiating for time or programs, they complain, has become anything but a process governed by a set of clearly understood ground rules.

In a scramble for desirable location, agencies have been ordering time periods subject to the client's acceptance of the program; meantime sellers have been taking orders hand over fist.

The result: Many periods of the networks are under several layers of orders, and bidding agencies have become panicky that they won't be able to deliver to clients the choice time periods and programs.

A common prediction: More than one network eventually may find itself holding a fistful of unexercised options, because in the meantime buys have been made elsewhere. In other words, some of the balloons may burst disastrously.

The biggest hunk of new national spot tv money rearing its head out of New York this week was Boyle-Midway's Black Flag Insecticide via J. Walter Thompson.

There'll be 28 markets, scattered along the Atlantic Seaboard and South, plus St. Louis. Schedules call for 17 weeks.

Other new tv spot activity includes: Pillsbury cakemixes (Burnett), looking for availabilities in about 60 markets for a four-week campaign; Continental Casualty (George Hartman, Chicago), minutes and I.D.s in about a dozen markets; North Woods coffee (Clinton E. Frank), making its debut in the medium; Miller Brewing (Mathisson, Milwaukee), a limited number of markets for a six-to-eight-week run.

P.S.: Brown & Williamson will most likely put the \$2.25 million saved from the cancellation of the Texan (CBS) into tv spot.

It doesn't look as though 7-Up will return to network tv on a regular basis.

There's a good chance that it will put its air media money (via JWT, Chicago) into six to eight brief participations in open nighttime network tv shows and flights of radio spot.

(Not likely to be included in the radio campaign is the gag commercial which the FBI didn't think conformed with its own sense of dignity. The FBI objected to this line in the dialog: "Thank you, Kim Schultz (the object of a comedy interview), we'll be seeing you in your latest picture, 'I Was a Remarkably Terrific Teen-ager for the FBI.'")

Reps are beginning to wonder how much of the spot pie will be affected by the plans of the tv networks to make certain nighttime programs available for minute participations this fall.

NBC TV already is pitching a triple-impact plan — a minute in three different shows during the week. CBS TV will take minutes for at least two of its early evening shows. What happens in that regard at ABC TV will depend on what's left open after the sale of the larger units has simmered down.

Meantime media directors in some of the big tv agencies predict: If the economy remains as healthy as now, there'll be enough spot business, regardless, to give tv stations their most prosperous season.

National spot radio went on an availability search this week in behalf of DeSoto (BBDO) and Sun Oil (Esty).

DeSoto says it prefers five-minute news.

Radio stations may well be hearing via their reps one of these days from an agency that has proposed something different in spot concepts to one of its national accounts.

Schedules would be for 52 weeks; and the frequency would consist of two one-minute commercials morning, noon, and night.

But this environment would be required: (1) a minute of music before the first commercial; (2) three minutes of music following the first commercial; (3) insertion of the second commercial; and (4) a minute of music to follow.

You can visualize the growing demand for minutes in late TV fringe time better when you note what's happened to the percentage of set tune-in, particularly in the rich Northeast and Pacific regions.

Here's a comparison of late TV set operation (1959 vs. 1956) as culled from the Nielsen Television Index for January-February of last year:

LOCAL TIME	NORTHEAST		PACIFIC		WEST CENTRAL	
	1959	1956	1959	1956	1959	1956
11 p.m.-12 mn	31.3	28.9	20.6	17.8	24.5	24.9
12 mn-1 a.m.	19.3	15.4	8.1	6.0	7.4	7.2
1 a.m.-2 a.m.	7.3	4.1	1.9	1.0	1.6	1.5
2 a.m.-3 a.m.	3.1	1.0	1.3	0.3	0.3	0.1

Note: The comparison, obviously, deals with the span in which quality film features became the dominant ingredient of late night programming.

The demand and supply of TV spots in fringe time is beginning to have its economic repercussions: more and more stations are thinking of selling them at a flat rate.

Reasons for eliminating the frequency discount for the late movie participations: (1) simplify the bookkeeping, and (2) avoid the necessity of rate raising.

CBS TV apparently is going to go slow in converting more daytime chainbreaks into minutes this fall.

The network, which several months ago set up a couple such chainbreaks because affiliates faced a rising demand for minute spots, wants to research first how these spots are being used.

Reason behind the inquiry: P&G via Compton has complained that the minute break following one of its half hours is being sold by the affiliates in smaller than minute units, thereby depreciating the value of its network commercials.

CBS meantime points out that all it can do is remind affiliates that advertisers had agreed to the longer break because they thought it would be sold for minute commercials only.

Clients, Madison Avenue accountmen say, are showing an increasing inquisitiveness about where the money goes when they buy a network film series.

One major TV agency already has provided its account side with an answer, of sorts, in memo form.

The memo points out that as a rule first showing of a film on a network merely covers the cost of the production to the producer, and that he looks to the subsequent runs for his profit. Hence there can't be much fat in a network sale.

Also brought to the client's attention: Where prices have taken a hike this season, they usually include rights to a second use.

## SPONSOR-SCOPE *continued*

The cult of the tv special has saturated BBDO so widely that the agency is shopping for four specials to be included in U.S. Steel's tv program schedule next season.

The super-dupers will be housed within Steel's alternate CBS TV Wednesday 10-11 p.m. period, which apparently means there'll be fewer Theatre Guild contributions.

**Tv network sales departments rate certain agencies as "opportunity" shoppers.**

They have a special knack for moving fast when an extra-attractive buy becomes available and get a quick decision from a client.

Agencies in this class include: Bates, Burnett, DFS, SSCB, and Grey.

Recognized as the key to such flexibility: A client setup where one or two people can make a quick decision on the agency's recommendations.

**Revlon makes the latest major user of tv to join the specials parade.**

This week it closed a \$3.5 million time deal with CBS TV for the fall. There'll be 20 specials altogether, 15 of them to be spotted in the Playhouse 90 period and the remainder, each an hour long, will be spread around the CBS schedule.

The shows, likely to cost another 3.5 million, will be produced by Goodman Ace, which removes him from the Perry Como package.

By this transaction Revlon embarks upon what appears to be a new policy of tv leverage for itself: **specials for the big impact, and lots of spot money to fill in the valleys.**

Meantime it's got about \$150,000 a week to expend in tv during the summer.

**The five leading cigarette companies may wind up in network tv this fall with a collective sponsorship of between 50-55 commercial minutes per week.**

What this would mean in terms of billings on the basis of \$30,000 for time and talent per commercial minute over the season: **between \$78.86 million.**

Currently, the boxscore for the number of commercial minutes that each cigarette manufacturer has under commitment by network **per week** looks like this:

COMPANY	ABC TV	CBS TV	NBC TV	TOTAL
Liggett & Myers	7½	3	1½	12
Reynolds	4	4½	3	11½
American Tobacco	0	1½	7½	9
Lorillard	4½	3	1½	9
Brown & Williamson	4½	1½	0	6
<b>Total</b>	<b>20½</b>	<b>13½</b>	<b>13½</b>	<b>47½</b>

**Note:** American Tobacco is expected to use up a goodly portion of the money no longer in Jack Benny, Hit Parade, and Trackdown; Reynolds will pick up another show; and L&M and Lorillard are each holding several network options.

**ABC TV will be selling six quarter-hours still open in the 5:30-6 p.m. strip, which General Mills will control this fall, at \$18,000 per quarter-hour.**

General Mills has obligated itself for four of the quarter-hours a week (this will be increased to five in the event the network doesn't have a sellout).

**The entire period will be programmed by General Mills with episodes of Rin Tin Tin, Flicka, and an original cartoon series (Rocky and His Friends) to be turned out by Producers Associates of Television, creators of Crusader Rabbit.**

The offbeat side of the deal between General Mills and PAT: If all the options for the cartoons are carried out over the next five years, the Minneapolis giant becomes the lone owner of the negatives. PAT, however, will retain all foreign and merchandising rights. The estimate five-year investment for Rocky: \$7.5 million.

Why General Mills is bent on the ownership angle: It could have owned the Lone Ranger and made a separate fortune out of it, but let that one slip by.

**DFS contrived the programming and time deals.**

## SPONSOR-SCOPE *continued*

**General Motors** has recruited its tv coordinator from the soap field: Gale Smith, who used to supervise programing for P&G, will fill that newly created job under W. F. Hufstadter, GM v.p. in charge of distribution.

Hufstadter had offered the post to A. N. Halverstadt, P&G's manager of advertising, and Halverstadt, in turning it down, recommended Smith.

Obviously, Hufstadter's conception of what his company needs changed during the course of the search. His original inquiry had been among industry figures who had been closely identified with expensive prestige tv programing.

**Madison Avenue** appeared to absorb with equanimity last week the news that the FCC was setting itself for another onslaught this summer against network tv option time.

The general reaction was that any change in the rules would be quite slow in taking effect. And anyway the agencies had more immediate fish to fry: getting their tv needs set for the coming season.

(See also article on page 36; and Washington Week, page 57.)

**Equitable Assurance (FCB)** is still in the market for a series that will introduce it to tv network bigtime.

**Negotiations for a monthly Biography** idea washed out because the insurance company differed with CBS TV about the show's basic formula.

**Acting in behalf of P&G, Compton** is again on the warpath about network stations clipping off bits of P&G shows to make room for spot announcements.

The agency will meet this week and next with the tv networks to insist that (1) a better policing job be done, and (2) affiliate poachers be penalized.

**At the suggestion of advertiser-agencies clients and some magazine publishers, Nielsen** is exploring the possibility of turning out a periodic print media evaluation a la the tv index.

Initial step: experiment with applicable research techniques.

**Tv can outmatch with ease the cost of the 36-page one-time shot for Ford in Reader's Digest** (the magazine quotes \$750,000).

Here are just five single shots in tv that exceeded the RD bonanza: **General Motor's 50th Anniversary**, \$1,100,000; **Standard Oil of New Jersey's 75th Anniversary**, \$990,000; the **combined Electric Industries** show, \$950,000; **Ford's 50 Anniversary**, \$850,000; and the **Bing Crosby-Edsel introduction**, \$775,000.

**The tv networks look for daytime buying to take on some tempo** as soon as national advertisers have locked up their nighttime requirements.

Even though there's been a shift in rating expectations as the result of ABC TV's expansion of daytime, the networks figure that the growth of daytime will be actuated by the advertiser's continued acceptance of it as a meat and potatoes operation and a sound supplement to nighttime tv. Frequency, of course, is a big attraction.

(See page 31 for an analysis of the tv daytime outlook.)

**For other news coverage in this issue,** see **Newsmaker of the Week**, page 4; **Spot Buys**, page 52; **News and Idea Wrap-Up**, page 64; **Washington Week**, page 57; **SPONSOR Hears**, page 60; **Tv and Radio Newsmakers**, page 78; and **Film-Scope**, page 58.



-and thank you,  
KPRC-TV for  
making Houston  
television so heavenly

EDWARD PETRY & CO., INC., NATIONAL REPRESENTATIVES

"THANK YOU, JULIETTE MARCLEN"

Top  
Bun  
Fruit



*The George Foster Peabody Award presented to "The Blue Fairy", WGN-TV, as the nation's outstanding program for children during 1958.*



# *WGN-TV— only TV station to win a Peabody award in 1958!*

The citation reads: "An imaginative and enchanting series, which, through live acting, puppetry and narrative, brings to magic reality the most enduring of children's stories. It is noteworthy that, despite nominations of network programs, this award goes to a program series telecast live and in color by an independent station in Chicago—WGN-TV."

WGN-TV is proud to have won this award. Its winning adds to a vast store of proof that WGN-TV's policy of quality programming presented with integrity results not only in industry recognition but in audience growth and loyalty as well.

WGN-TV originates more live and color programming than all other Chicago stations combined, and is dedicated to providing the finest programming and quality community service to the great Chicago market.



**WGN-TV** channel 9

441 North Michigan Avenue • Chicago 11, Illinois



# MORE NEWS... and Miami knows it!

The millions of south Floridians—and the millions more of their visitors—have learned to recognize this area's *authoritative news source*... Radio Miami WGBS! Consistent, dramatic news scoops have captured the interest and attention of Miami's most able-to-buy audience.

Complete local coverage, coupled with the worldwide CBS news staff, is *one* important reason why your best buy is Radio Miami WGBS, Florida's most quoted station. Represented by the KATZ Agency.

"Famous on the local scene"



RADIO MIAMI • 50,000 WATTS

**Storer Radio**



WGBS  
Miami

WWVA  
Wheeling

WIBG  
Philadelphia

WSPD  
Toledo

WJW  
Cleveland

WJBK  
Detroit

half of *The Price Is Right*. The other shrewd sponsors, whose video buys payout big on this basis are Dodge with Welk; Eastman Kodak and Mercury with Sullivan; R. J. Reynolds with *I've Got a Secret*; Chevrolet with their long-time doll, Dinah; Ford with the Tennessee Ernie of the same name; General Electric with the *Theatre* of the same name; Speidel with *The Price Is Right*; and Kraft, who have just laid a fat \$25,000,000 on the line to grab Como.

#### **Top ten buyers are shrewd**

I don't know whether it proves that manufacturers in Detroit are the smartest in the country or not, but the only product category represented by more than one advertiser in this top 10 is automobiles. Dodge, Mercury, Chevrolet and Ford, of course, score for the Motor City.

And, since Norman, Craig & Kummel fathered this study, no one can do more than gasp slightly and applaud the showing J. Walter Thompson makes in this top 10 breakdown. JWT bought four of these top 10 shows for four different clients of theirs: *Sullivan* for Eastman-Kodak; *Benny* for Lever; *Tennessee Ernie* for Ford; and *The Price Is Right* for Lever. No other agency has more than one purchase in this elite package, and the ones who do are: Grant for Dodge with the *Welk* Show; Kenyon & Eckhardt for Mercury with *The Ed Sullivan Show*; Wm. Esty for R. J. Reynolds with *I've Got a Secret*; Campbell-Ewald for Chevy with Dinah; Batten, Barton, Durstine and Osborn for G.E. with the *Theatre*; and Norman, Craig & Kummel with *The Price Is Right* for Speidel.

The top 10 portion of this survey sheds some interesting light on still another phase of the business that has been a subject of controversy ever since television became big business: That is the practice whereby top stars insist that their shows be produced by their own production firms. The study would tend to indicate that there was much justice in this approach on the part of the stars. Four out of the top 10 shows listed are produced by the production companies of the stars involved. Teleklews, which produces the *Laurence Welk Dancing Party* is the Teutonic maestro's own firm; J&M Productions, which brings in the *Jack Benny* show is owned substantially by Benny; Betford Productions is a Tennessee Ernie corporation; and Ronecom, of course, is the production company owned by Perry Como.

#### **Not conclusive, but revealing**

Networks, themselves, are involved in the production of only two of the top 10: CBS, of course, owns the *Sullivan* show, and NBC owns a piece of the *Dinah Shore Chevy Show* with Henry Jaffe Enterprises. Goodson-Todman, producing both the panel stanzas which made this top 10 *I've Got a Secret* and *The Price Is Right* is the only independent packager with two properties on the list. Revue (which, of course, is MCA) and ITP (which purchased the property from TPA) round out the first 10 by delivering *G.E. Theatre*, and *Lassie* respectively.

None of these revelations are conclusive of anything which may be applied in a broad or general way to every television advertising situation. But all of them are interesting guideposts to more intelligent purchasing of television shows and time.

**don't turn  
your back  
on the  
facts**



# WAVY-TV leads

all four

Tidewater\* Virginia

TV Stations

in share of audience

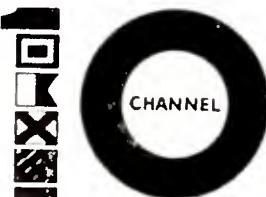
during prime viewing hours

**53.9** share 3 to 6 p.m.  
Monday thru Friday

**47.4** share 6 p.m. to midnite  
Sunday thru Saturday

(ARB - FOUR WEEK - FEB. - MARCH '59)

Introducing the "Ambassador."  
A new concept in Merchandising.  
The "Ambassador Service" is  
Personal contact personified.  
Ask H-R for details on  
Complete Merchandising in Tidewater.  
Only WAVY-TV and Radio has it.



# WAVY-TV

REPRESENTED NATIONALLY BY H-R

\* SERVING NORFOLK, PORTSMOUTH, NEWPORT NEWS  
AND 47 COUNTIES IN VIRGINIA AND NORTH CAROLINA

AFFILIATED WITH WONDERFUL WAVY RADIO — 5000 W — 1350 KC

49th and  
Madison

#### Tv promotes tv best

We have noted with interest the "Sponsor Speaks" column in your 21 March issue. It is heartening to see a strong publication such as yours bringing into focus a situation that has long cried out for the attention of the industry.

At KFMB-TV we have not spent a thin dime in newspaper program promotion since 1952. It has been our contention that our own medium can do the best job of building our own ratings. In a promotion department of six people, we have one man assigned full time to creative production, scheduling, and supervision of on-the-air promotion announcements. Our program department cooperates with us 100%, and a good portion of our production coordinator's time is dedicated to top-notch production for our on-the-air promotion announcements. We budget a healthy amount to these efforts, and in the department responsibility chart, *on-the-air promotion* stands high on the list.

Needless to say, we are convinced that this is the right track and stations engaged in wholesale newspaper rating wars are cutting their own throats while the newspapers look on with fiendish glee.

Our congratulations to SPONSOR for pointing up this long overdue trend.

Dan Belhus  
dir., sales development prom.  
KFMB-TV, San Diego

#### Bread and butter ideas

Seeing I've been using promotional ideas from SPONSOR for quite a while, I decided it was time I contributed a few.

First, for your reference, a little background on Radio Station CHUM. Originally CHUM was a dawn-to-dusk operation with about 2% of the audience. Our climb began in May of 1957 when we went 24 hours . . . 5,000 watts. Now CHUM is number one in Toronto night time, week-

ends, and see-sawing between first and a close second daytime.

We contribute a great deal of our success to consistent promotion. Never a week slips by that we aren't promoting station or personalities. For this, we learned at the last C.A.B. Convention (equivalent to your N.A.B.) that "among men who know radio best" . . . the most promotion-conscious station is . . . "CHUM . . . Two to One!" We come up with a lot of ideas ourselves, but a great deal of the glory must go to magazines like SPONSOR, that I clip each month, and who supply our bread and butter ideas.

Allen Farrell  
promotion dir.,  
CHUM, Toronto

#### Firm rate policy

I can't begin to tell you how proud I was to see both our regional and national representatives supporting "Summer time is good radio spot time" campaign, in your publication.

Sitting at the head table at a recent Seattle Ad Club banquet, between vice-president Douglas of Rainier Brewing Co. and Joe Maguire of BC&G (Olympia Beer) I felt proud that they both said KPQ was a major voice for them in Inland Washington. I also shuddered when Maguire said "it happens all the time." They place a schedule on a station in a multiple market and then get prompt calls from all the other stations "they could do it cheaper—give them more and throw in free matching promotion spots." He says it makes him question his radio buy. "Who can you believe?"

We have two house rules, (1) If you can find anything in the open books that does not appear on the rate card you get your ads free. (2) \$500 says we will with equal \$ out-produce the newspaper 2 to 1 in results.

James W. Wallace  
pres., KPQ  
Wenatchee, Wash.

#### Any Comments?

SPONSOR likes to hear from its readers. Your comments or your criticism represents one of our best methods of insuring that we are accomplishing our purpose.

# KOBY

## is the no. 1 record

### IN SAN FRANCISCO

There's a great new audience record that's the Number 1 hit in San Francisco and it's KOBY! January February Pulse gives KOBY the highest average share 6 a.m. to midnight - 15.0. This makes KOBY a smart buy for you. This big audience is signed, sealed and delivered for you, your clients or products.

See PETRY and get in on this prize record buy. And, you get 10% discount when buying KOBY and KOST, Denver.

After July, when in Denver, stay at the Imperial Motel—1728 Sherman downtown.

# KOBY

## 10,000 watts in San Francisco

For Greenville, Miss.—WGVM

Mid-America Broadcasting Company

# "SECOND

## can be beautiful"

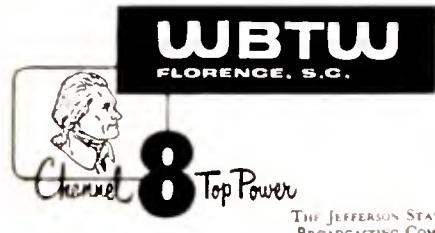
Bin Junior showed his hooves to every horse but one in the Carolina Cup race at nearby Camden and wound up with money and fame. Here each year over 25,000 people gather to salute spring, picnic, party, and sometimes watch the races in one of the nation's most colorful social and sporting events.

South Carolina's more than 2½ million citizens cannot possibly be covered by the first TV market stations alone. WBTW offers you easy access to South Carolina's second socio-economic market, and made amenable to your message by first class television service, largely free from effective competition. Check NCS #3 totals for South Carolina TV stations. We'll make book you'll agree "Second Can Be Beautiful."



South Carolina's dynamic young Governor E. F. Hollings congratulates Tommy Walsh, rider of Bin Junior, in the 1959 Carolina Cup Classic.

Serving South Carolina's **SECOND Biggest TV Market**



A	232,490
WBTW	130,520
C	118,680
D	117,210



*When the Red Army marches on May Day, when the Russians vault into space, or test us in Berlin or meet with us at Geneva, every American is thrust into the picture. An understanding of how and why is essential for all who believe that the strongest armor of a free nation is an informed citizenry.*

*Momentous events are impending in May. To place them in full perspective, NBC is presenting month-long news and information programming on a scale unprecedented in television. Scheduled in the evening and in the daytime, on weekdays and on Sundays, these television programs will offer every American a vivid insight into the forces and events that are shaping his future.*

*Emphasis on news is traditional with NBC. Each week, 5½ hours of television news programs—more than on any other network—are presented by the world-wide staff and facilities of NBC News, the largest news organization in broadcasting and the winner, so far this year, of 16 major awards for excellence of coverage and commentary.*

*This is one of the ways in which NBC practices its basic philosophy: totality of program service . . . rewarding television for every program taste, and for every public necessity.*

**TO WHOM IT MUST CONCERN! KEEP THIS LIST NEAR YOUR TV SET. NO ALERT AMERICAN CAN AFFORD TO SAY AFTER THE FACT: "IF I'D ONLY KNOWN IT WAS ON, I'D HAVE WATCHED IT!"**

**FIRST MEN INTO SPACE—PART I (MAY 3, 6:30-7:00 P.M.)** An exclusive two-part documentary, filmed at Wright Air Development Center, on how the U.S. tested its first seven astronauts physically and psychologically for survival in outer space.

**PRIMER ON GENEVA MAY 3, 7:30-8:00 P.M.** A guide to the forthcoming Foreign Ministers' meeting—possible prelude to the Summit—by five distinguished NBC newsmen: Joseph C. Harsch (London), Edwin Newman (Paris), John Rich (Berlin), Irving R. Levine (Rome), Frank Bourgholtzer (Washington).

# YOU ARE IN THIS PICTURE! !



**■ BERLIN? (MAY 8, 8:00-9:00 P.M.)** NBC News' Chet Hiltley pinpoints Free Berlin's importance in the current world political struggle with special film that tells the city's story in affectingly human as well as strategic terms. Live inserts will give last-minute developments on the eve of the Foreign Ministers' Conference.

**■ MEN INTO SPACE - PART II (MAY 10, 6:30-7:00 P.M.)** The conclusion of NBC's two-part documentary on the U.S. tested its first seven astronauts.

**■ CHINA...UPDATE (MAY 10, 7:00-7:30 P.M.)** NBC News' Special Report on Red China. Exclusive shots behind the Bamboo Curtain, show some of the growing failures in the Communist regime, reflected in open resistance to communal nurseries and the desire of Chinese families to return to many

of their traditional ways. Frank McGee is narrator.

**■ GENEVA CONFERENCE REPORTS (BEGINNING MAY 11 TO THE END OF THE CONFERENCE)** NBC News' special corps of correspondents (Harsch, Newman, Rich and Levine), supported by two camera crews, will cover the Geneva Conference in full. Their reports will be carried on TODAY (7:00-9:00 a.m., Monday-Friday), HUNTLEY-BRINKLEY REPORT (6:45-7:00 p.m., Monday-Friday), inserted into other regularly scheduled programs when necessary, and incorporated into NBC News Specials.

**■ OUR MAN IN THE MEDITERRANEAN (MAY 17, 5:00-6:00 P.M.)** NBC News' David Brinkley, in the role of observer,

brings his distinctive journalistic style to bear on the manners and moods of Cairo, Beirut, Athens, Rome, the Riviera, Algiers, Granada and Cadiz.

**■ NOW, AND TEN YEARS FROM NOW (MAY 24, 9:00-10:00 P.M.)** A look at the events leading up to the eventual employment of manned space satellites...and a glimpse at the exciting future. Part of the dedication of the Avco Research Center at Wilmington, Mass.

**■ MEET THE PRESS (SUNDAYS, 6:00-6:30 P.M.)** Penetrating questioning of the newsmakers—still to emerge from the month's breaking news—by the headline-making press panel that has recently interviewed such personalities as Fidel Castro and Anastas Mikoyan.

## NBC TELEVISION NETWORK

To sell Indiana,  
you need both  
the 2nd and 3rd  
ranking markets.

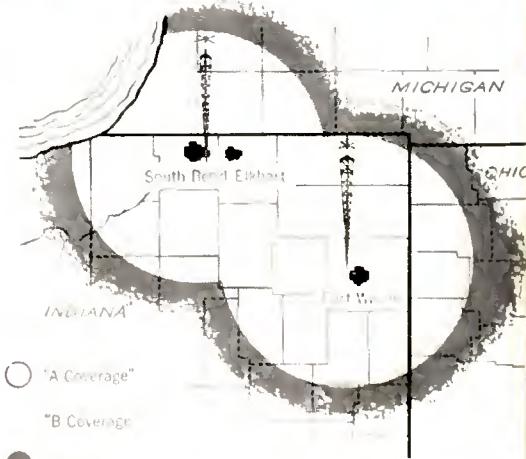
**NOW  
ONE BUY**  
delivers both—  
**AT A 10%  
SAVINGS!**

# YOU NEED TWO LURES in Indiana!



In this area of many lakes, plus countless "ol' fishing holes," alert advertisers cover *two* major markets—South Bend-Elkhart and Fort Wayne—with *one* combination buy which saves 10%! The coverage they get is from *within*—strong in its local loyalties—no longer influenced by that early-day "snow" from cities so far away. Take a close look at this rich interurbia: Over 1.6 million population—\$2.8 billion Effective Buying Income. Yours, with just *one* buy!

call your **H-R** man now!



**WSJV**  
SOUTH BEND ELKHART

**28**  
ABC

**wkjg**  
FORT WAYNE

**33**  
NBC

**WHAT ADVERTISERS SPEND ON DAYTIME TV\***

	NETWORK	SPOT	<b>Total</b>
<b>1958</b>	\$172,190,000	\$182,730,000	<b>\$355,220,000</b>
<b>1957</b>	156,971,000	145,038,000	<b>302,009,000</b>
<b>1956</b>	153,791,000	135,339,000	<b>289,133,000</b>

\*Source: Television Bureau of Advertising. Gross time only.

## Why daytime tv is soul-searching

- Sales again will top the year before, but static audiences could limit the range of potential sponsors
- Big way out could be new network plan to air costly specials, pull in new viewers and more of them

Last season, when daytime tv network sales soared (as did spot), the hosannas from every direction were enthusiastic.

Next season sales will be even better. But the hosannas are going to be tempered somewhat.

In a nutshell, a ceiling is becoming visible, and until it's pierced—principally as regards audiences and pro-

graming—the range of potential sponsors apparently has its limits.

Adding up the books on this semi-restricted gold mine, you will come across these major entries:

- Clients: The biggest group of daytime buyers continues to be the packaged goods—soaps, drugs, cosmetics. They want to reach women and to reach them often. But as the

audience base broadens, different kinds of sponsors as well as new ones are moving into daytime hours.

- Audience: More than half of the daytime audience is women and programming is therefore tailored for the housewife's tastes. There's a hard core of these women who are heavy watchers—four hours a day and more. They're unusually loyal and responsive.

- Costs: Daytime costs are only a third or a fourth (sometimes even less) than nighttime slots, and show charges are also far less expensive because name personalities, costly sets and elaborate production are deemphasized. But program costs, which remain generally stable, will go up

## WHAT YOUR DAYTIME VS. EVENING DOLLAR WILL BUY ON THE TV NETWORKS

**1.** You'll get four times as many daytime commercial minutes for the same money

	Daytime <sup>1</sup>	Evening <sup>2</sup>
APPROPRIATION	\$176,000	\$175,400
NUMBER OF TELECASTS	8	2
TOTAL COMMERCIAL MINUTES	24	6

**2.** Your cost per daytime commercial minute will be lower

	Daytime <sup>1</sup>	Evening <sup>2</sup>
COST PER 1,000 PER COMMERCIAL MINUTE <sup>3</sup>	\$2.12	\$3.57

**3.** But your monthly daytime audience will be smaller

	Daytime <sup>1</sup>	Evening <sup>2</sup>
MONTHLY HOMES REACHED	10,560,000	12,804,000

**4.** Your audience composition will be decidedly different

	Daytime <sup>1</sup>		Evening <sup>2</sup>	
	Single show	Monthly	Single show	Monthly
CHILDREN (add 000)	1,478	11,824	4,378	8,756
TEENS (add 000)	386	3,088	2,845	5,690
WOMEN (add 000)	3,406	27,248	8,536	17,072
MEN (add 000)	1,156	9,248	6,129	12,258

Source: A. C. Nielsen, 1958. 1. One quarter-hour show. 2. One half-hour, alternate-week show. 3. Does not include contiguous discounts.

as networks introduce some more costly innovations.

• Programming: Virtually 100% of the daytime product is strip or across-the-board scheduling. It's unlikely this carry-over from radio will change except in one area: specials. For the first time, daytime show entries are taking on the one-time-shot spectacular format of the nighttime offering in an effort to inject excitement into daytime hours and to gain bigger audiences.

• Ratings: Ratings have been a bit depressed, as have sets-in-use. Networks are injecting insulin in the form of new show formats on a more

continuing basis than will be true of the new specials. Networks are looking for both a bigger audience and new faces. Daytime's pattern has been to achieve excellent frequency which, however, is restricted to a more limited number of homes than nighttime.

• Sales: The sell-out sign continues to appear on most time slots. At last count, only 15% to 20% of the daytime schedule remained unsold - roughly 15 hours out of 90 telecast hours from Monday through Friday.

Daytime TV has realized a lot of its potential but most agency client observers think it still has a long way to go. The networks agree.

The current season is just now gaining momentum as ABC has moved more firmly into competition with the other two networks after a short six-month entry into the eight-year-old daytime race.

CBS has long since settled down to success with its daytime serials. NBC with its popular game and participation shows. Each reaches from three to four million homes a day. ABC, still juggling its schedule and determining its future stride, goes into about 800,000 homes daily.

Even though ABC has acquired some popular properties in the past half year, the ratings tend to go to

the daytime serials (average, 3.1) and quiz-audience participation shows (average, 7.7).

The over-all current rating pattern for daytime shows runs like this: In A. C. Nielsen's first report in March, there were 14 daytime serials with an average rating of 3.1 but a wide range on individual shows from 4.9 to 10.9. Of 23 quiz and audience participation shows, an average rating of 7.7 included a high of 12.6 and a low of 2.6. Children's 30-minute Westerns (only two on the air) bagged 19.3 and 11.7 for a average of 15.5. All other programs were lumped together with 16 15-minute shows and four 30-minute shows. The quarter-hours averaged 9.3 with a span from 3.4 to 12.0. The half hours ranged from 11.7 to 15.1 for an average rating of 13.6.

This year, now that all three networks are offering daytime service, the margins in total circulation across the country are narrowing: CBS and NBC reach about 90% to 97% of all sets, ABC between 80% and 85%. Daytime spot business, of course, has grown as more three-station markets have gotten this network service.

Network planners are traveling in a circle but trying to break through: they want to broaden the sponsor base

and attract new advertisers as well as more money. To do this, they must deliver a bigger audience and a more diversified one. But luring the housewife into the daytime viewing habit, if she's a non-viewer, is difficult. And the across-the-board program pattern puts up barriers to the nighttime commonplace of dial switching. As one network executive puts it: "It's hard to instill the habit in the first place and then it's even harder to break it after it's set!"

Their answer to the problem is the same: Create excitement—something different from the bland strip programming—and develop shows which can be talked-up and merchandised. Their ways of finding this excitement vary.

The most unusual innovation is the upcoming (May) introduction of the daytime special by CBS (which has a list of 50 suggested themes for these programs). NBC will follow suit in the fall, taking an opposite tack however. CBS' first show will be a semi-documentary on teenagers—and each of the half dozen projected shows in the specials class will be produced by the public affairs staff. NBC's specials will tend toward the entertainment concept in some cases, feature performers with high marquee value nor-

mally identified with nighttime shows.

Carl Lindenmann, Jr., v.p. in charge of daytime programming at NBC, has five of these big shows in the works: two dramatizations along such themes as marital infidelity and childbirth without fear; a fashion show presented in book-musical form; a big-name show; a super special rock 'n' roll telecast from Madison Square Garden. "Daytime's a good proving ground for nighttime tryouts," is his opinion.

His CBS counterpart, Oscar Katz, v.p. for daytime programs, says several clients have shown intense interest in the upcoming specials there despite the cost, "which will run from \$60,000 to \$80,000 without counting pre-emption charges." This contrasts with the average daytime quarter hour time charge of \$22,000.

The average nighttime half hour costs \$87,700, and these two cost figures provide the basis for comparison in the chart at the top of page 32.

In presenting shows of interest to women, Mr. Katz is nevertheless veering away from the "how to" home-making themes. His objective is to "explore in several new ways the additional dimensions of the medi-

(Please turn to page 18)

## THREE-YEAR TREND OF DAYTIME TV

### 1. The amount of sponsored network time has been rising.\*

Number of sponsored 1/4 hours	1957			1958			1959		
	9-12 A.M.	12-3 P.M.	3-6 P.M.	9-12 A.M.	12-3 P.M.	3-6 P.M.	9-12 A.M.	12-3 P.M.	3-6 P.M.
	228	219	345	195	233	315	215	454	406

### 2. The number of homes viewing tv has been decreasing slightly.<sup>†</sup>

No. of homes (add 000)	1957			1958			1959		
	9-12 A.M.	12-3 P.M.	3-6 P.M.	9-12 A.M.	12-3 P.M.	3-6 P.M.	9-12 A.M.	12-3 P.M.	3-6 P.M.
	6,445	7,650	7,348	8,528	10,115	9,856	11,790	13,303	12,496
% of total U. S. homes	16.4	18.0	16.7	21.7	23.8	22.4	30.0	31.3	28.1

\*Source: A. C. Nielsen Co., Jan. Feb. of each year. Monday through Friday and exclusive of children's programs.  
†A. C. Nielsen, Jan. and Feb. of each year.



# PITY POOR PAT

**W**hat's happened to Pat Weaver?" asked a prominent New York agencyman as we sat at lunch. "Here's probably the most vibrant, colorful, perceptive guy in the whole advertising business and he's wrapped in mothballs. Can't he find a job?"

"Well, he's got Kaiser and McCann-Erickson," we replied.

"That's just window-dressing," said our friend. "I'm talking about a good steady top job that's in tune with Pat's talents."

Just about the time we were beginning to feel sorry for poor Pat we decided, as a journalistic exercise, to check into the matter. True, we hadn't been hearing much about him lately—and normally Pat attracts news mentions like Marilyn Monroe attracts glances. We knew he had officed himself with Dine and Kalmus, a public relations outfit, shortly after leaving NBC in September 1956. That seemed to indicate that he intended to stay in the industry's eye. Had something gone wrong?

It wasn't easy to check on Pat, especially since we decided to keep him from knowing what was going on. But bit by bit we pieced together a picture of the present-day Pat—a man who has learned how to prosper sans pressure in the world of television.

Pat may be hibernating, as some say. If so, he's hibernating to the tune of \$200,000 a year. As consult-

ant for Kaiser Industries on a year-to-year contract he earns well over \$100,000. His McCann-Erickson consultancy brings in another \$75,000 or so. Odds and ends, including income from a substantial family estate in Los Angeles, hike the total. It's likely that Pat is the highest-paid consultant in advertising, and that his current income approximates what he received as president and later chairman of NBC.

But his work as a paid consultant occupies only half his time. Here's

such activity as work on new tv ideas (5%), the Heart Fund which he serves as a director (3%), a hush-hush governmental project that occasionally takes him to Washington (3%), his tv packaging firm known as Weaver Associates (5%), routine office activity (5%), and lunching or visiting with old friends and business acquaintances.

He surprised the industry by affiliating with McCann-Erickson some months ago, leading to considerable speculation as to his full-time future

press attention during his tenure as vice president and later president at NBC, appear to be a thing of the past. He has simplified his working life by leaning more to verbal than to written communication in the exchange of ideas.

He has further simplified things by turning down practically all of the many speaking invitations which flow his way. He also rejects writing assignments, several of the book variety. Prior to his McCann-Erickson affiliation he considered a number of



**CONSULTANT** Weaver finds life can be pleasant in Honolulu. Here he discusses a television idea with Henry J. Kaiser and the late Mike Todd. Recently he flew to Spain to talk over a tv plan with Mike Todd, Jr. Pat's life as a tv consultant is varied, brings him \$200,000 income a year

how a Weaver work-month, according to friends and associates, breaks down: one week, or 25%, on the West Coast and/or Honolulu conferring with Edgar Kaiser and Henry J. Kaiser on tv and a variety of related matters; 25% working with key executives at McCann-Erickson, notably Marion Harper and tv head Terry Clyne; 25% in Albany or New York assisting Governor Nelson Rockefeller, a warm friend since their Dartmouth days, in his public relations. The remaining 25% is taken up by

with that agency. At McCann, as at Kaiser, he serves as an idea-stimulator and appraiser on a high-level basis. His free-wheeling mind coupled with thirty years of practical advertising experience give him high-priority rating on the time of Marion Harper and Henry Kaiser. His incisiveness in cutting through a complicated situation and getting to the heart of a problem is mentioned by his close associates as one of his exceptional consulting abilities. His wordy memos, which attracted much

agency jobs, looked into tv station ownership, was even asked to become dean of men at two colleges. Recently he has been mentioned as the man needed to bring lustre and prestige to the faltering national radio field.

For a man out of a steady job Pat keeps remarkably active. When in New York he arrives daily between 9 and 9:30 at his 430 Park Avenue office (still with Dine & Kahn) where his staff of two awaits him.

(Please turn to page 75)

## WHAT TV NETS OPTION AT PRESENT

<u>ABC TV</u>	<u>CBS TV</u>	<u>NBC TV</u>
10 a.m. to 1 p.m.	10 a.m. to 1 p.m.	10 a.m. to 1 p.m.
2 to 2:30 p.m.		
3 to 4:30 p.m.	2 to 5 p.m.	2 to 5 p.m.
5 to 6 p.m.		
7:30 to 10:30 p.m.	8 to 11 p.m.	7:30 to 10:30 p.m.

## FCC WANTS TO CHOP DOWN NET OPTION TIME BY 17%

**T**he five-year-old recurring case of jitters over the question of network TV option time broke out again last week as the FCC proposed five rule changes—one of which would whittle away a half hour in each of the four daily segments of option time.

While this is a relatively mild deprivation when stacked against the Justice Department's formal opinion that the whole practice of option time is a violation of anti-trust laws, there are those in broadcast advertising who view FCC's proposal as only the first whack of the axe.

The five rule changes would be:

- Reduce from three to two-and-one-half hours total option time within each of the four segments of the broadcast day. (Those segments are 8 a.m. to 1 p.m., 1 p.m. to 6 p.m., 6 p.m. to 11 p.m., and 11 p.m. to 8 a.m.) There would be an exception to this for long special events or public affairs programs.

- Prevent "straddle" programs from having the effect of extending net programming into non-option time periods.

- Provide more flexibility to required period of notice before a net may exercise its option. (For example, 13 weeks' notice instead of present 8 weeks).

- Give stations right to reject net shows already contracted for as well as programs offered (at present only

the offered shows can be rejected).

- Broaden station's rights to accept or reject net programs to free station to substitute another program of greater local or national importance.

Network executives now are engrossed in study of the proposed changes and in preparing comments to present by 22 June. The FCC move could hardly have come as a shock to the industry; for this question has been on the boil periodically, since last year's Barrow Report. And as one net spokesman said, "Nothing that comes out of Washington shocks us anymore."

The FCC also will be getting comments from syndicators and broadcasters. Many of these will favor the proposed changes. An extra half hour of non-net time at night, for example, will give a film syndicator a better chance to sell another show. It can also give a station a chance at selling locally another half hour. How attractive this can be to both station and syndicator was demonstrated in many markets recently when CBS TV changed its option time from 8 to 11 p.m. to 7:30 to 10:30 p.m. (The net is back on 8 to 11 again.) During that time, however, CBS TV affiliates and their advertisers reveled in the 10:30 slot, especially on Saturday nights when it followed the net's high-rated western, *Gunsmoke*.

► NBC Spot Sales survey of media buyers finds them split on live vs. syndicated issue

**A** deep respect for local TV programming and some enlightening facts about buying attitudes and practices in that sector have been uncovered by NBC Spot Sales' latest survey among media executives and timebuyers.

While all types of local video found at least one champion, the service shows—news, weather and sports—were singled out for an especially hearty pat on the back.

The personal salesmanship of local, live personalities was hailed by the air media buyers. While there was an obvious awareness of the values of live television in general, there was no clear-cut vote for live over film or vice versa.

There were reservations, too. Some buyers noted with regret a shortage of live formats. Also, there was a feeling that, despite the value of a strong local personality, there weren't enough around. Others said their inability to see local shows at first-hand was a serious handicap.

The survey, fourth in a series mailed to Spot Sales' Timebuyer Opinion Panel, is based on responses from 271 panelists working for 170 different advertising agencies or offices. While the rep organization pointed out that the results were not meant to be projected to the total universe of air media buyers, answers were recorded from virtually all the major agencies and many smaller ones in all sections of the country. Of the 271 respondents, 45% work for agencies whose radio TV billings are above \$5 million while 55% are employed by the under-\$5 million group.

A host of interesting facts about buyer reactions to specific buying situations were disclosed. Here are some highlights:

- Among the larger agencies, the demand for local programming with primary appeal to men was almost as great as that for programming that ap-

# shows voted tops in local video

peals primarily to women audiences.

- Nearly three out of four panelists said that program compatibility with a client's product was definitely a major factor in buying.

- Most panelists (56%) feel that the "live" factor in local programming offsets a higher rating on a film show to some degree.

- First emphasis in buying a feature film show is on the show's rating history, then the station's film library and, lastly, the current rating.

- In buying a local news program, ratings are the first consideration, the newscaster's style and delivery come next, and the news content is third.

- Those who object to editorializing on a station were about equal to

those who favor it 27% vs. 30%, respectively but the biggest single group (39%) had no strong feelings one way or another.

- About half of all respondents said they would consider buying a local "public service" show for one of their clients.

- In buying time for a family product, there was an overwhelming vote in favor of an adult show rather than a children's show where audience composition in both cases is 50% adults and 50% children.

- A question on preferences between local live and syndicated film shows, assuming costs are equal, found timebuyers neatly split a reflection, among other things, of the

big variety of products represented.

- Two-thirds of the respondents said that the personal salesmanship of a local tv personality was of "great importance" in the sales effectiveness of a commercial.

- Generally, buyers felt a host was of great importance in a children's cartoon show but not so important to a feature film program.

- Buyers in larger agencies tend to watch ratings for a longer period of time than those in smaller agencies before making up their minds about the merits of a program.

- A surprisingly high percentage (17) said their clients were interested in local color shows, despite the small

(Please turn to page 76)

## HOW TIMEBUYERS REGARD LOCAL LIVE VS. FILM PROGRAMMING, PERSONALITIES, EDITORIALIZING

As between a live participation show and a feature film show, to what degree does the live factor compensate for a rating superiority of the film show?

	No.	%
to a large degree	30	11
to some degree	152	56
to no degree	79	29
no answer	10	4

How important is the personal salesmanship of a local tv personality in the sales effectiveness of a commercial?

	No.	%
of great importance	182	67
of some importance	80	29
of minor or no importance	7	3
no answer	2	1

Would you prefer to buy a half-hour syndicated film program or a local live program built with your product in mind, assuming costs to be equal?

	No.	%
film	110	41
live	112	41
no difference	26	10
no answer	23	8

If you were to buy a local news program, would you favor or object to station editorializing?

	No.	%
favor editorializing	81	30
object to editorializing	74	27
no strong opinion	107	39
no answer	9	4

NBC Spot Sales' fourth survey of timebuyer opinion elicited 271 responses from 170 different agencies and offices. Four of questions asked are shown above with answers. Of all answers 45% represent agencies billing \$5 million or more in air media



# THE BEST RADIO PITCH I EVER HEARD

- ▀ How WBZ-A, Boston, helped the Sullivan agency sell Hampden Harvard Breweries on sponsorship of news
- ▀ The presentation took less than half an hour, but the wallop brought an immediate order of over \$50,000



Robert N. Sullivan: "Indelible impression . . ."

by Robert N. Sullivan

vice president, Daniel F. Sullivan Co.,  
Boston, Mass.

**L**ights went out and the curtain parted to show a color slide of a building on fire. From the back of the studio came the scream of fire engine sirens. The stage was set for a tape-slide radio presentation on what news program sponsorship over WBZ-A, Boston, could do for our client, Hampden Harvard Breweries Inc. of Willimansett, Mass.

To the presentation in the station's studios, we brought officials of the brewery along with 90 of their salesmen. We had indicated to WBZ-A that we thought their radio presentation should be basic because the 90 beer salesmen were not advertising specialists. What the station came up with confirmed our belief that it could do an effective job for Hampden Harvard. They handled the entire pitch as if none of us knew anything about radio or advertising. It left an indelible impression on brewery executives and their salesmen.

The entire presentation took less than a half hour. It was the best radio presentation I have ever seen. It was dramatic, factual, positive, timely and it gave reasons "why." The result was the largest single order ever booked in the Boston sta-

tion's 37-year broadcasting history. *EDITOR'S NOTE: sponsor checked on this order, found it to be far in excess of \$52,000 for the past year (21 newscasts a week during the past year at about \$50 per program). In addition, the Hampden Harvard Breweries bought a heavy schedule of time signals as an outgrowth of the presentation.*

Here is how the presentation went:

As the wail of sirens faded under, more color slides caught the action of WBZ-A newsmen at the scene of the fire—broadcasting from mobile units, checking details by telephone, interviewing spectators and survivors, and relaying this information to radio listeners within minutes of the happenings. The immediacy, dimension and primacy of radio news coverage was vividly portrayed.

As part of the basic approach, we watched a film that demonstrated the modern newsgathering procedures of radio. How Westinghouse Broadcasting Co.'s outlets share in gathering and casting news, how it is hand-tailored in the group's Washington news bureau was detailed step-by-step.

Politz and Pulse surveys helped document the contention that radio is the prime news medium. Then a WBZ-A film reported other survey results showing its news as No. 1 in New England. This section of the presentation was outstanding in its reliance on Nielsen and Pulse data and for its restraint from slurring competitive radio stations. The film outlined Hampden Harvard's sales problem and how radio could help it. Maps contrasted station coverage with the brewer's distribution area.

As the curtain closed, the lights remained out and a spotlight swung to a WBZ-A newsmen. He read a simulated newscast featuring our agency's new sound treatment of Hampden Harvard commercials. The spot switched to charts of the proposed schedule. And to dramatize how many people the campaign would reach in a week, a high stack of telephone directories was displayed, representing WBZ-A listeners based on a special Nielsen study of the schedule.

The final clincher: WBZ-A newsmen Leo Egan called on the Hampden Harvard salesmen to join the station's news team as correspondents—and each one received a press card. 



**Explaining schedule:** WBZ's Ronald Buchanan outlines purpose of 21 newscasts weekly

## HOW PITCH MADE ITS POINT

*The start: "A fire is raging out of control. Lives and property are threatened. Time—6:30 p.m. New Englanders will hear about it three ways—radio, tv, newspapers."*

*"All three news media rush reporters... and what happens? At 6:30 a.m.—12 hours later—newspaper reads 'Fire out of control at Framingham.' The tv news must wait until 11 p.m. But the radio coverage begins within minutes."*

*"Radio is the first source of news. Radio tells you what is happening while it is happening. Tv tells you what was happening and newspapers tell you what happened."*

**Clincher:** At presentation's end, newscaster Leo Egan hands "press cards" to client's staff





# 'Thrifty Scot' switches



Mc DANIEL'S, 21-store So. Cal. food chain, uses 'Thrifty Scot' as symbol. Well-known from tv use, he now keys radio copy, adorns new outlets

## ☛ Southern California food chain gets \$500,000 sales increase monthly from sweeping change in ad strategy

**A**s everybody knows, Los Angeles is now the nation's No. 2 market. It's also a known fact that saturating this market from end to end involves some problems of distance and terrain that can't be ignored.

You'd soon lose track of the number of newspapers you'd have to buy to do the job; even with tv certain problems—notably costs—could arise. If your budget is limited, you've got to extend your reach in some other way.

So, you might take a page out of the book of a supermarket chain whose growth got out of reach of its tv coverage area. It switched to spot radio, and is now in it to the tune of \$575,000 a year, said to be the largest radio spot purchase by any market chain in the 11 western states.

There are 21 McDaniel's Markets located from Oxnard to Long Beach, roughly 100 miles. Vintage movies on television had worked fine when McDaniel's was a growing chain (from 1951-57, McDaniel's had its own late movie slot and its own host). Then, ironically, the very growth that the tv success had brought about began to catch up with the sprawling chain.

In 1955, explains Jimmy Fritz, president of Jimmy Fritz & Assoc., ad agency, the gradual transition to radio began. "Our first buy," he

says, "in March of 1955 was 3,120 spots on KBIG on a 52-week contract. Results were evident almost immediately. Within the first year McDaniel's sales skyrocketed over 100%, to the highest peak in their 34-year history. So far, we had made no change in our previous television-newspaper advertising format."

Gradually McDaniel's began adding other stations. "We started buying other stations with specific appeals in mind: long hair, rock 'n roll, standard and pop tunes—all of these had a place," says Fritz. "Rock 'n

roll programming was aimed at attracting teenagers, who will be the home-makers of tomorrow. McDaniel's believes in establishing the shopping habit early," he adds. Other spots were aimed at the whole family, particularly the housewife. McDaniel's discovered that last-minute changes in plans could be reflected as quickly as the next scheduled spot.

While extending its reach, McDaniel's was broadening its base. In 1957, the chain decided to go it alone with radio and supporting newspaper ads. Currently, the chain uses nine L.A. stations: KBIG, KDAY, KFI, KFWB, KGIL (San Fernando Valley), KLAC, KPOL, KRKD (Long Beach), KNLA. The 1959 contract calls for 50,000 30-second spots.

**RADIO COVERAGE** is plotted by McDaniel's Markets' v.p. A. L. Wolins (seated) and (l to r): Harrington, KBIG; Edleman, KDAY; adman Fritz; Ewing, KXLA; Horgan, LaPointe, KLAC



# to radio

Manufacturers and food processors can buy into them at \$12.50 per spot. Depending on the duration of the buy, McDaniel's has devised four spot schedules. All schedules include bonus items such as stacks in all 21 stores, in-store promotion, and newspaper insertions.

The cereal, soup, or soap company buying the spots gets the full commercial treatment with variations of the "shop at McDaniel's" tag. McDaniel's slogan, used in all spots, is "Shop and Save at the Sign of the Thrifty Scot."

"We sold two-thirds of our spots on a participation basis," Fritz explains. "The balance is devoted to specials and institutional copy." Important factor in sewing up the co-op spots was the prior experience McDaniel's suppliers had received from in-store promotion and merchandising support tied to the radio schedule.

Some idea of McDaniel's growth is described by Albert L. Wolins, vice president and general manager of McDaniel's. He says that seven years ago McDaniel's wasn't even listed in the Continuing Home Survey put out by Facts Consolidated. "But during 1958," he says, "our business increased at the rate of \$500,000 per month in volume."

Wolins, fully crediting spot radio, lists these reasons for McDaniel's use of the medium:

- Widespread circulation
- Personal appeal
- Flexibility
- It's a family medium
- A concentration of spots will bring quick acceptance of a product new or old
- Participating spots with suppliers can be arranged efficiently and economically.
- In Southern California, car radios are a big consideration

McDaniel's, which started in 1922 with a single market in the little town of Wilmar in California's San Gabriel Valley, has five new stores under construction. According to Wolins, more stations will be added so that McDaniel's reach into new areas will continue to be complete.



New Radio Advertising Plans Guide for N.W. agency media people gets final layout check from J. Swenson, r., of Art Moore & Assoc. rep firm, which published book with 65 radio stations

## THE TIMEBUYER GETS A BREAK IN THE NORTHWEST

### ► Report summarizes market info and cuts paper work

Radio's and tv's constant striving to ease the paperwork burdens of agency media people has been bolstered in the Pacific Northwest by a tactic developed cooperatively by 65 radio stations.

These stations are circulating to every advertising agency in the Seattle and Portland metropolitan areas and in other markets a 204-page "Radio Advertising Plans Guide" for timebuyers. The comprehensive report covers points on which buyers and media directors reported they needed information to make judicious, practical buying decisions.

Art Moore & Associates, Inc., radio and tv station representative firm, conducted the survey among hundreds of regional agency people at the request of the stations. Here's what the agency executives said they wanted to know and to have—and it's what the new Plans Guide gives them:

1. Simplified and uniform rate cards, with more uniformity in package rates particularly, so that budget planning as well as the actual buying would be easier and more accurate;
2. Clear-cut and realistic merchandising proposals with an outline of mutually agreeable methods for follow-through;
3. Up-to-date and authoritative

station research and survey material;

4. Complete market data for the station area;

5. Accurate coverage maps.

The final report now going to buyers follows a five-year continuing study of agency planning and buying needs. After the survey was completed, the stations themselves conducted regional seminars to further refine buyers' problems and some possible solutions.

One result: a uniform package-rate breakdown for all of the stations, with managers providing the basic material for the final report. Fifty-one stations are represented in the first printing and more will be added as the Plans Guide is updated and implemented every six months. Basic station information is printed and charted on 8½" by 11" heavy sheets for quick deletion or insert from the loose-leaf binder. The design and production of the material was supervised by Art Moore & Associates.

Each of the station profiles includes this type of information: cities covered, station executive personnel, address and telephone number, name of the representative, market data (power, frequency, population and retail sales figures), regional and local rates, package rates.

# 3 BIG REASONS FOR TV SPOT

- PGW's 'Mr. Thinkbigly' presentation cites regional, seasonal and market variations which build spot values
- Representative firm aims 35-city pitch to brokers, wholesalers, district managers at the grass-roots level

**T**his week in the grass-roots city of Peoria, Ill., 100 district managers, sales supervisors, wholesalers, brokers, agency and advertising men sat down for the first public showing of a new slide and motion picture film presentation titled, "Mr. Thinkbigly Goes to Town."

What they saw was a crisp, colorful, 25-minute explanation of the basic values and opportunities in spot tv, prepared by station representatives Peters, Griffin & Woodward, and handled by former agency man, George C. Castleman, now PGW's v.p. for new business development.

Noteworthy aspect of the Mr. Thinkbigly presentation is that it is aimed, not at a handful of sophisticated Madison Ave. media men, but directly at the local level of the national manufacturer's sales operations.

Mr. Thinkbigly, a mythical character, is a "big business man with sound business sense but little knowledge of advertising." And it is to such men that PGW is making its spot tv pitch.

When Mr. Thinkbigly seeks counsel from his associates in marketing, sales and advertising, he is given (through charts and graphs) an elementary education in spot tv and much sound basic information such as is shown at the right.

PGW developed "Mr. Thinkbigly Goes to Town" as a sequel to its highly successful "A Local Affair" which last year was presented to several thousand sales and advertising executives coast to coast. Mr. Thinkbigly will push the spot television sales story in at least 35 cities this year, and will also be presented to a number of leading national advertisers.

and agencies at their home offices.

In explaining the presentation to its station clients PGW says, "Although advertisers and agencies are prime targets for our presentation, it is not designed for media people or timebuyers.

"We're showing how spot tv can be used to integrate advertising plans with sales plans. We have therefore tried to aim it at people who are concerned with over-all marketing strategy, and also to those who are concerned with your sales results."

The PGW presentation package includes 80 individual color slides, examples of tv commercial spots, and a revised edition of "Spot Television Cost Yardsticks" giving representative costs for half hour programs, participations, nighttime announcements and/or discount plans in 69 markets where, says the representative firm, "leading stations cover 85% of all U. S. tv homes."

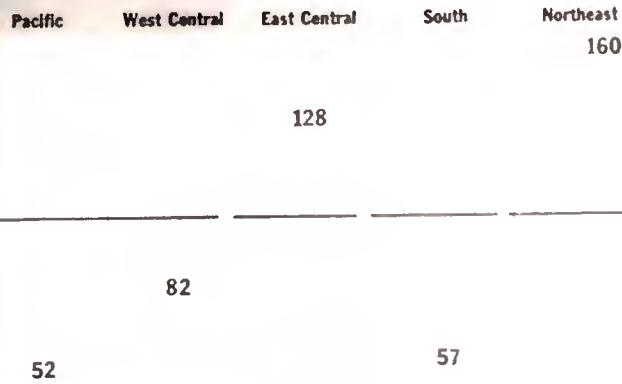
Also included are monthly average temperature figures for these markets for planning seasonal campaigns.

In addition to the charts detailing the seasonal, regional and brand variations for cleansers shown on the opposite page, the Mr. Thinkbigly presentation also provides similar data for a variety of other products such as cake mixes, paper napkins, etc.

PGW's strategy for the Mr. Thinkbigly campaign is expressed in this way by H. Preston Peters, "We believe that 'local men' are highly important. Although they do not make final decisions, we know that selling them on the values and advantages of spot tv is often the first step to selling our philosophy at plans headquarters."

GEORGE C. CASTLEMAN, v.p. for business development at PGW, who began the national tour of "Mr. Thinkbigly Goes to Town" spot tv presentations in Peoria this week

## REGIONAL VARIATIONS IN PER CAPITA SALES HOUSEHOLD CLEANSERS



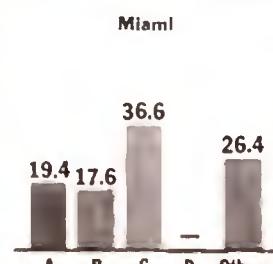
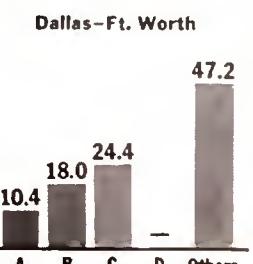
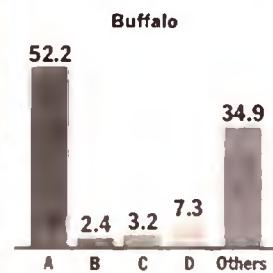
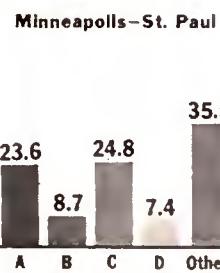
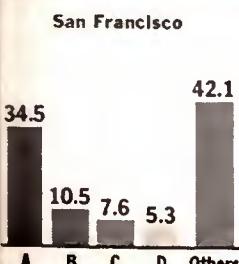
SOURCE: TVB (NIELSEN FOOD INDEX)

## 2. TO CONCENTRATE IN BUYING SEASONS

Though countless products are bought seasonally, few except marketing experts realize that these seasons differ by areas. Spot tv provides a chance to plan campaigns exactly pinpointed to seasonal and regional needs.

### SHARE OF MARKET HOUSEHOLD CLEANSERS (PERCENT-BY BRAND)

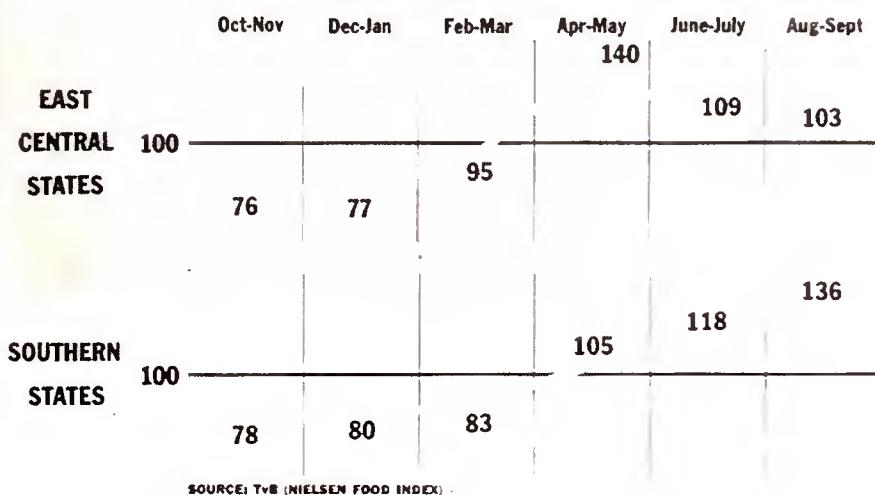
SOURCE: TRENDIX, JAN. '69



## 1. TO SPEND WHERE YOUR MARKETS ARE

Many products, such as household cleaners, show wide sales variations in different parts of the country. Spot tv allows advertisers to spend their promotion dollars where opportunities are greatest, has no waste circulation.

## SEASONAL VARIATION IN PER CAPITA SALES HOUSEHOLD CLEANSERS



SOURCE: TVB (NIELSEN FOOD INDEX)

## 3. TO BOLSTER UP BRAND WEAKNESSES

As this chart dramatically shows, even leading national brands have wide market-by-market fluctuations. Note how brand A, a leader in Buffalo, is a poor third in Dallas. Spot tv allows stepped up support where needs are greatest.



HURTING BANKER: "...getting people to save is like pulling teeth."



FARM BANKER: "Not a disguise... just Hank, fresh-from-the-farm."

## THIS IS A BANKER?

- ☛ Competition among Wheeling banks is so keen that bank executive himself goes on tv with offbeat pitch
- ☛ News, sports buys are aimed at broad range of prospects: small loans, business men, general depositors

**T**he protean-looking gentleman in the pictures above is the ultimate in the trend toward bank friendliness.

He's Henry Dwinell, assistant sales v.p. of the Half Dollar Trust & Savings in Wheeling, West Virginia. As the bank's tv spokesman, "Hank from the Bank," he's probably the best known banker in town.

His bank is one of three \$161 $\frac{1}{2}$  million banks who share the Wheeling pie with one \$52 million bank. His colleagues credit him with keeping the bank's loans at a constant level—even in the face of dips elsewhere.

They don't quite know—and neither does Hank—just how his tv approach brings in the business: "He's broken all the rules of a reporter, television personality, announcer, anything on

television," says one admiring colleague. "His voice is like gravel in a hub cap," reports another.

But one thing they do know: a shrewd combination of humanizing an intangible and pinpointing different audiences is behind it all—a pattern that demonstrates the diverse segments of a market tv can reach.

Half Dollar is largely after two groups: the auto or small loan prospect on one hand, management people and business men in general on the other.

"For both groups, it was deemed necessary to lift banking out of the mausoleum category and into something pleasant and friendly. Tv and Hank seemed like the right combination to accomplish this," says execu-

tive vice president John Nash, who placed the advertising. The approach was cautious at first: A one-minute spot per day adjacent to the 8:55 a.m. news segment in the *Today* show over NBC's Wheeling outlet, WTRF-TV.

At first, the bank was watching Hank more carefully than they were watching results. He was good-natured, happy enough around the bank—but would he survive tv? Frankly, it scared him stiff. "My biggest fear," he says, "was that the TelePrompTer was going to fall on me."

It didn't, and within 13 weeks, Hank had a following. People came into the bank looking for him. It was decided to branch Hank out a bit. Other spots were bought on WTRF-TV, mainly in newscast adjacencies aimed at reaching the business man.

Soon it was obvious that Hank had appeal for both groups, so another experiment was tried—this time to reach the broad base of prospects for small loans. The vehicle: sports.

A fortuitous rainy afternoon and the fact that the first buy was a minute before and after a Pittsburgh-



### half dollar bank

IVY LEAGUE BANKER: "Okay, so it's still Hank-from-the-bank . . ."



STRAIGHT BANKER: ". . . it's your old friend Hairless Hank again

Army game gave the bank its answer Monday morning. People were on hand when the bank was open to talk their problems over with Hank. In fact, the load was so heavy that in next Saturday's sports buy a slight change in copy occurred. Hank was saying, "Feel free to come in and see *anybody* at anytime about anything" to take some of the load off of him.

A regular Saturday schedule tying in with the NBC *Game of the Week* was worked out. When a co-op deal was available through WTRF-TV the bank bought one-half or one-third, depending on what they could get. When it was nationally sponsored in its entirety, the minute before and after was the usual purchase. The same pattern extended into the basketball season.

The Half Dollar Trust & Savings Bank of Wheeling was definitely out of the mausoleum class by the end of the '58 basketball season. Kids were darting into the bank, circling the desks to get a glimpse of Hank. They might be ejected by a bank guard after they'd gotten their glimpse, but always in the "friendliest" way, of course.

In all, the "friendliest bank in town" spent a little under \$8,000

in its carnival-like flirtation with TV that year, amounting to about 25% of its total ad budget.

At the beginning of the 1958-59 sports season, Hank and the bank were back again. What they had learned the year before was applied very systematically to the schedule worked out for the 26 weeks on WTRF-TV:

• A weekly co-op sponsorship or

before-and-after adjacency to the NBC *Game of the Week* on Saturday. Hank aims his commercials at the small or auto loan prospect.

• Early evening newscast adjacencies. Here Hank talks about the general services and character of the bank to businessmen.

• Local cut-ins on *Today*, near the news. Hank talks to both audiences  
(Please turn to page 76)

### HOW HANK GETS BANK PROSPECTS

**SMALL LOANS:** *Sports programing does the best job here. Half Dollar Trust & Savings buys co-op sponsorship or before-and-after adjacencies to network football, basketball games, co-sponsors local-interest sporting events.*

**BUSINESS MEN:** *Hank's un-banker-like approach has same format for management people as it has for small loan prospects, but he pitches them in minute adjacencies to early evening news.*

**DEPOSITOR APPEAL:** *Half Dollar began by creating general appeal with local spots in NBC's Today, still places them next to news segments so as to catch business men, as well.*

"Please! This is bigger than both of us!"

**TIDEWATER, VA.**, indivisible for most marketing purposes, tops all metro county areas in the Southeast except Atlanta and Miami. Tidewater is a rich, urban area of nearly a million spending people, and is growing at  $2\frac{1}{4}$  times the national rate.

TIDEWTAR is a better way to spell it, and the best way to sell it . . . for WTAR-TV is the greatest marketing force in this great and growing market.



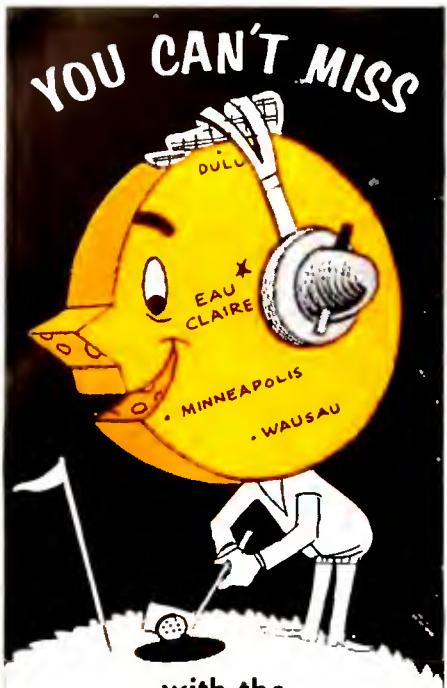
Virtually Unduplicated

WTAR-TV • Channel 3 • Norfolk, Virginia

Represented by Edward Petry & Co., Inc.

President and General Manager—Campbell Arnoux  
Vice President for Sales—Robert M. Lambe  
Vice President for Operations—John Peffer





with the  
**BIG CHEESE** in Wisconsin

Not only 34 million people  
but 2 million cows.

**WEAU-TV**  
EAU CLAIRE, WISCONSIN

**Sell Your Product**  
**"WHERE MID-AMERICA**  
**LIVES AND BUYS..."**

**WICS** tells and sells  
200,000 TV families in  
Illinois' Supermarket

**4:00 THREE STOOGES**  
PARTICIPATION OPEN  
**LOW WICS "C" RATES**



**WICS** NBC TELEVISION  
SPRINGFIELD-DECATUR  
CENTRAL ILLINOIS

AVAILABILITIES:  
YOUNG TELEVISION

## DAY TV

(Cont'd from page 33)

um." One other device he likes is tv tape, a tool being used on the new *On the Go* which enables producers to gain realism by on-location and remote shooting without paying costly line charges.

Tv tape is also a handy tool for ABC's daytime tv program v.p. Girard Chester, in his bid for audience and ratings, is stressing program quality. "We shake down a show completely before we go on the air and we have anywhere from one to three full program versions on tape for our guidance in seeing that we meet the creative needs."

The back-filling and fence-mending in daytime programs goes on continuously and quietly. There's no "new season" with daytime: the shows go on like the tides or Old Man River. Summer means vacation rather than hiatus: advertisers stay on the air all year 'round. Audience composition tends to change a bit in the summer, because youngsters and teens are home, but the drop-offs in total audiences and tune-ins is nowhere near as severe as during the nighttime hours. Day tv has no summer replacements.

The fence mending goes on eternally with clients and agencies, too. As Mr. Chester comments, "We need to educate them to the concept that they can't judge daytime program quality by their own tastes." Daytime has a different audience with distinct program tastes and much more rigid viewing patterns. And a rep. commenting on daytime spot, says "We still need to show clients that tv is just as good in the daytime as at night."

Network program and sales executives are meshing together in their efforts to create more vehicles which will build audience and develop circulation of interest to a greater number of advertisers. One thing they've learned: on-the-air promotion of their own shows is more effective than paid newspaper promotion, a typical tactic for nighttime programming. And they're airing promotion spots during the nighttime hours to bring in women viewers.

What are housewives who do *not* watch daytime tv doing? A Trendex report for Blair TV indicates during the morning from 8 to noon they are busy with—in this order—housework, listening to radio, cooking and

eating; in the afternoon from noon to 6 p.m., they cook, do housework, listen to radio and sleep. This is the untapped group which tv is trying to convert to daytime tune-in.

Another possibility of increasing awareness and then audience hasn't gotten out of the think stage. One network man would like to reshape the across-the-board program schedule so that it includes a variety of five formats each day of the week at the same time. In current schedules, only one quarter-hour on all of the networks is not a strip (ABC's *Mickey Mouse* and *Adventure Time* which alternate from 5:45 to 6 p.m.).

One of the biggest factors which encourages network program men in their plans for future creativity is the relative freedom from advertiser or agency control. Daytime slots are sponsored by several clients and no one has a predominant say in format. This gives daytime planners more leeway in trying something new.

They say "patience" is the key word for daytime sponsors and programmers alike. It takes patience and a slow-but-sure approach in building audiences—and patience for an advertiser to wait for his sales figures to rise. But P&G and many another blue-chip advertiser is reaping daytime rewards after slow buildups to sure audiences.

The smartest advertisers, of course, are merchandising their daytime tv properties to get maximum value in terms of sales even though the base audience is smaller than nighttime would deliver.

One of the big pulses which the new specials format has is its adaptability to merchandising devices and promotional hooks. A one-shot show can tie in with such bonuses as special sales and introductory offers.

Daytime tv advertisers also like the fact that women are nearer the point of purchase during daytime hours and other products which tie in with homemaking duties and needs are uppermost in the women's minds.

Spot advertisers like daytime slots for the same reasons. Their biggest frustration: getting full-minute availabilities. I.D.'s and chainbreaks are the order of today's buying—but they still hopefully look to longer commercial slots for the longer sell. Only local show adjacencies and participations now give them this chance for longer exposure.

*the word's  
getting  
around...  
and the  
word is*

**APX**

When the Saturday Evening Post first introduced Ad Page Exposure (APX), the study was greeted by many advertising leaders as a major breakthrough in media research. Now the private acclaim has become a matter of public recognition . . .

The Saturday Evening  
**POST**



A most distinguished panel of judges, from the fields of marketing, media and research, selected the Ad Page Exposure study from among 64 outstanding research projects for the First Annual Media/Scope Award in Media Research.

The APX study—conducted by Alfred Politz Media Studies, in consultation with the Advertising Research Foundation—was hailed as “the first objective measurement of the extent to which a magazine can place an advertisement before the public.”

Some significant aspects of Ad Page Exposure are explained below:

**Q.** What does APX measure?

**A.** It measures the face-to-face contact between your advertising page and the readers of a magazine.

**Q.** Is APX, then, like Starch or Gallup-Robinson ratings?

**A.** No. APX measures the ability of a magazine to deliver readers to your ad page. Think of your ad as a salesman, and APX as the number of calls that salesman makes.

**Q.** How does APX differ from audience studies?

**A.** In audience studies, a person qualifies as a “reader” if he simply glances inside the book at *any editorial content*. But Ad Page Exposure requires that a reader come face to face with your *advertising page*. It’s *proved contact*.

**Q.** How does the APX “reader” compare with the TV commercial “viewer”?

**A.** Unlike TV “viewer” ratings, which do not prove the physical presence of the viewer in front of the set, each Ad Page Exposure is an assured, physical contact of reader and ad page.

**Q.** What did the APX study of the Post reveal?

**A.** Politz proved that your ad page in the Post—a single page in a single issue—is exposed to Post readers more than 29 million times.

**Q.** What is the cost per thousand Ad Page Exposures?

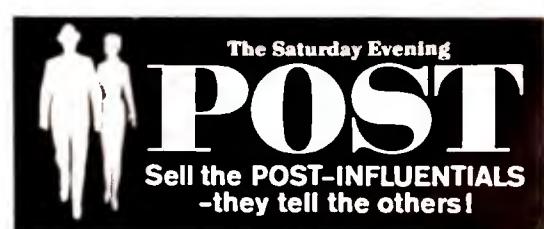
**A.** Your cost per thousand exposures to a black-and-white page in the Post is 90¢\*. This compares with \$1.96\*\* per thousand viewer exposures for a minute commercial on the average nighttime network TV program. And, of course, repeat Ad Page Exposures carry no extra charge.

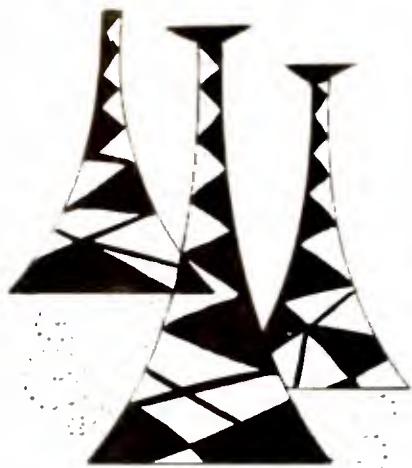
FOR APX DOCUMENTATION OF YOUR MARKET—BY AGE, SEX, INCOME, HOME OWNERSHIP AND OTHER CHARACTERISTICS—CALL YOUR POST SALESMAN

*29 million times each issue, someone turns to your ad page in the Post. That's Ad Page Exposure (APX)!*

\*Based on onetime cost of a full page, black and white, and exposures to readers 15 years of age and older.

\*\*Based on an estimate of average net cost and homes reached for all nighttime network programs of \$3.51 per thousand homes and an estimate of 1.8 viewers per set 16 years of age and older.





**KONO  
RADIO**  
takes pleasure  
in announcing  
the appointment  
of  
**THE  
KATZ  
AGENCY**  
as their  
National  
Sales  
Representative  
Effective  
May 1, 1959

**Serving Greater  
San Antonio and  
Southwest Texas  
Markets**

*National and regional buys  
in work now or recently completed*

## SPOT BUYS

### TV BUYS

**The National Brands**, Div. of Sterling Drug, Inc., New York, is going into top markets throughout the country for its Bayer Aspirin. The schedules start this month, run for five weeks. Minute announcements during both day and night slots are being used; frequencies vary from market to market. The buyer is Bob Lazetera; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

**Crown Central Petroleum Corp.**, Baltimore, is entering major markets with summer schedules for its Crown gasolines and oil. Area of distribution: N. Y., Pa., N. J., Conn., Md., N. C., S. C., Texas, Va. & W. Va. The 13-week campaign starts this month. Minute announcements during prime time are being scheduled, with frequencies varying. Buyer is Billie Farren; the agency, Al Paul Lefton Co., Phila.

**The Borden Co., Inc.**, New York is initiating schedules in scattered markets for its Instant Potato Whip. The campaign starts this month, runs for six weeks. Chainbreaks and minute announcements during both day and night periods are being slotted; frequencies depend upon the market. The buyer is Chips Barrabee; the agency is Lennen & Newell, Inc., New York.

**Corn Products Refining Co.**, New York, is kicking off a campaign in about 30 Southern markets for its Niagara Cold Water Starch. The schedules start this month for a series of four-week flights over a 26-week period. Minutes during daytime segments are being used; frequencies vary from market to market. The buyer is Bob Kntsche; the agency is Lennen & Newell, Inc., New York.

### RADIO BUYS

**Sun Oil Co.**, Philadelphia, is preparing its summer campaign in top markets for Sunoco gasolines and oils; distribution is in 24 states east of the Mississippi. The schedules start 10 May for a 15-week run. Minute, 20- and 30-second announcements during weekend and traffic hours are being purchased; frequencies depend upon the market. The buyer is Jim Scanlan; the agency is Wm. Esty, N. Y.

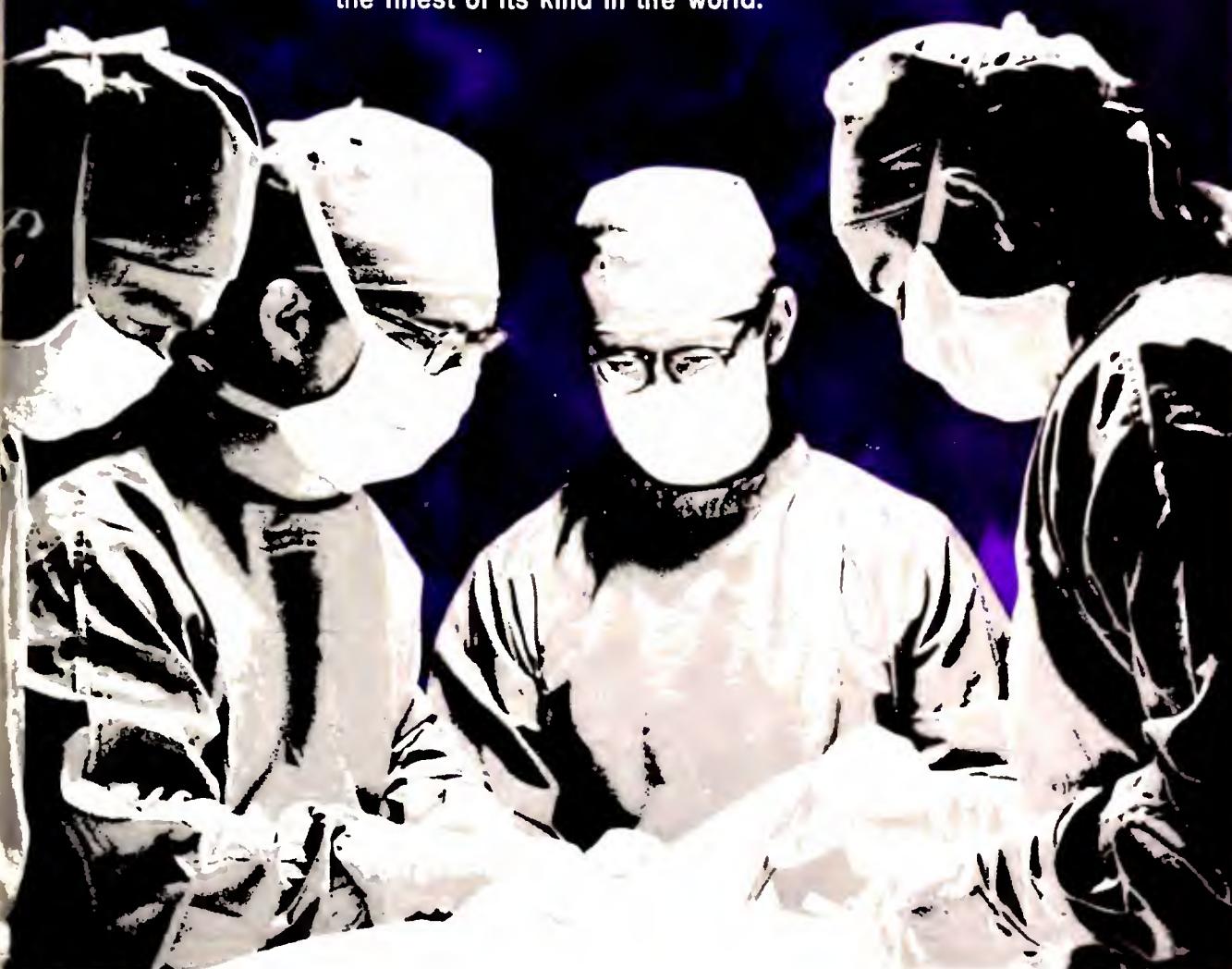
**Tetley Tea Co., Inc.**, New York, is lining up schedules in over 50 markets for its summer tea campaign. The 13-week schedules start 11 May. Minutes and I.D.'s during daytime periods are being placed; frequencies vary from market to market. The buyer is Art Topal; the agency is Ogilvy, Benson & Mather, Inc., New York.

**Lever Bros.**, Lipton Div., Hoboken, N. J., is readying its summer iced tea campaign. The initial schedules start in May and June for eight weeks, in about 30 southern markets. Daytime minutes and chainbreaks are being placed; frequencies depend upon the market. Buyer is Lorraine Ruggiero; agency is Young & Rubicam, Inc., N. Y.

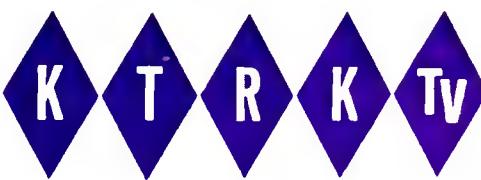
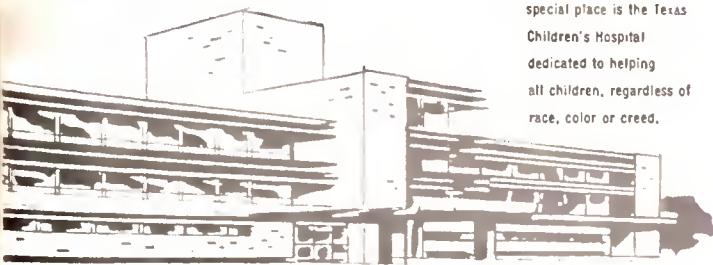
## The best things in life...

Proud and impressive, the one-hundred million dollar Texas Medical Center in Houston stands as the fulfillment of a dream to further education, research and treatment.

Ever growing, this great and humanitarian project is among the finest of its kind in the world.



Occupying a very special place is the Texas Children's Hospital dedicated to helping all children, regardless of race, color or creed.



THE CHRONICLE STATION  
P.O. BOX 12, HOUSTON 1, TEXAS-ABC BASIC GENERAL MANAGER,  
HOUSTON CONSOLIDATED TELEVISION CO. WILLARD E. WALBRIDGE  
NATIONAL REPRESENTATIVES: GEO. P. HOLLINGBERRY CO., COMMERCIAL MANAGER  
500 FIFTH AVENUE, NEW YORK 36, N.Y. BILL BENNETT

# How do you determine a station's

**With station worth steadily rising in both major and minor markets, station men and a broker tell the yardsticks they use in appraisal**

**Ted Cott, vice president, NTA & O&O stations, New York**

Of course the immediate answer would probably be "It all depends on whether you're buying or selling."

In a more realistic point of view there are so many determining factors that it is almost impossible to develop a mathematical equation. The singular problem about the purchase of stations is the lack of plurality of franchises; you buy a limited edifice. Many stations are bought not on the basis of their books but on the basis of their potential. This, together with the factors of supply and demand, has tended to create price values which are theoretically unbusinesslike. The unique fact about broadcasting is that the non-commercial minute that existed at 7 p.m. yesterday and had a two-point rating and for which there were no takers could, with the proper programing, have a 15-point rating the following month, and thus an inventory which would have to be written down one month at zero would have a price of \$500 the following month.

It is this, of course, that makes show business exciting, if to some



*What can be done with station is basic*

bankers slightly unprofessional. Yet, time after time, the history books of broadcasting are replete with the stories of the stations whose character, programing and income have changed drastically with the proper approach. Thus the real determination for the value of the station is

what the new owner can do with it; what increment he can make with it. So much of this is based on experience, faith, courage and considerations of the market and its potential, it would seem to me that network-franchised stations have reached a peak in price; that while profits of substantial size are made and will continue to be made with them, the real opportunity for the future for increment is in the area of the independent stations. This type of station is beginning to come into its own, gaining audience and sponsor strength rapidly, and there are many who believe that the tv independent may very well follow the historical pattern of radio broadcasting where the top prices for stations today are paid for the independents and not for network affiliates.

The real way to determine a purchase price is not so much on what it is doing as what it can do and what you believe you can do with it. The girl who lived across the railroad tracks and was smart enough to marry the millionaire soon gets very comfortable in a Park Avenue apartment.

**Ray V. Hamilton, pres. of Hamilton, Landis & Assoc., Inc.**

Although a broadcast property, to the initiated, may seem to consist in large part of intangibles, actually there are a number of well-defined factors by which a facility is evaluated. Although these criteria can be set forth on paper, they by no means approach a formula. The human element plays too large a part; so much depends on the good judgment of the appraiser. Experience in purchase and sale of stations, or its negotiation, plus deep-rooted experience and knowledge of the broadcast industry, are mandatory requisites of successful station pricing.

Our national media brokerage firm, Hamilton, Landis & Assoc., Inc., with four offices located in Washington, Chicago, Dallas and San Fran-

cisco are in constant touch with buyers and sellers of properties on a national scale. We are called upon to do appraisals on radio and tv stations in all sections of the country. I, myself have been in the radio business for 29 years, and this is my 13th year in media brokerage.

In evaluating a tv or radio property for sale, there are innumerable



*Market size is a prime consideration*

facets to be considered. In my opinion, these factors can be classified in six controlling categories:

1) *Gross income.* Station income comes from three primary sources: national spot, local and regional, and network. Other sources include political.

2) *Profit and cash flow.* Naturally gross income has an important bearing on profit levels, but operating efficiency and good management play a part in the rate of return. Cash flow, or the timely arrival of accounts receivable, is also significant.

A well-balanced property should have its income balanced as follows: 25 to 30% from national spot, 60% derived from local and regional, and from 10 to 15% from network. (If this is an independent operation, then local and national will absorb network revenue).

3) *Market and facility.* The size of the market is of prime importance because it largely determines a station's circulation—its chief asset as an advertising medium. The station's share of audience is significant for the same reason. Other factors include network affiliation or program format if independent and strength of the competition.

4) *Availability of buyers.* This is

# price?

another way of expressing the law of supply and demand, which will always affect pricing in a free market.

5) *Terms and conditions.* Easy terms may allow an operator to price his station higher. Conversely, a transaction which requires a high proportion of cash would have a lower selling price.

6) *Labor contracts.* The degree of unionization and intensity of labor demands, as reflected in payrolls and large staffs naturally affect selling price.

Within the past three or four years, financial sources alien to radio and tv, attracted by the 10-30% profit (depending on efficiency) before taxes, have begun to invest heavily. Based on activity during the past five years, the future is the brightest of all time.

**Wm. L. Putnam, president, WWLP, Springfield, Mass.**

There are so many facets involved in the purchase of a tv property that it's not easy to categorize them in order of their comparative importance.

To my mind however, the most important single area in contemplating

*Believability  
is most  
important  
factor*

the do or don't buys of a tv property, is an intangible. That is the general feeling that the previous management has left in the minds of the tv audience in that particular market.

This is a thing we call "believability." If the general conduct of the previous station management has led to a definite indication of audience loyalty, has a track record of

(Please turn to page 76)

## RESPONSES POUR IN AS . . .

# Young's "Advertiser Area Project" Gets Into High Gear



**Adam Young**

*Ad agencies and advertisers* are demonstrating eagerness to have a voice in determining "Advertiser Areas" for radio audience measurement purposes.

The Pulse, Inc. advises receipt of several hundred replies to our questionnaire.

*Among those present* (soon after the mailing): Benton & Bowles; Young & Rubicam; Leo Burnett; Ted Bates; Marschalk & Pratt; Kenyon & Eckhardt; Olian & Bronner; Fletcher D. Richards; Hicks & Greist; MacManus, John & Adams; Lennen & Newell; Reach, McClinton; Ben Sackheim; Henry J. Kaufman; BBDO; Bozell & Jacobs; Ralph Jones; McCann-Erickson; Western Advertising; Norman, Craig, & Kummel; Kudner; Fuller & Smith & Ross; Daniel Sullivan; Bruce Brewer; Tucker Wayne; Whitman Company; French & Shields; J. M. Mathes; Keyes & Adams.

*The early response* gratifies us, strengthens our conclusion about the need for and significance of this pioneer step. The industry appears now to be well on the way toward truly valid and helpful Advertiser Areas.

**To recap briefly:** On maps of Tulsa and Pittsburgh, pilot markets in this experiment, we asked media research folks to approve one of several suggested areas of interest . . . or to create better ones.

**Pulse will forward** compromise areas to participating agencies and advertisers for final approval and comment. When agreement is complete, Pulse will survey the new "Advertiser Areas," and issue results to all Pulse subscribers and participants. Eventually, we hope this practice will be extended to every market Pulse surveys on a regular basis.

**WHAT THE PROJECT SIGNIFIES.** We believe audience surveys must tell not only *numbers* of people, but where they *are*. As we've pointed out here, often a station's audience can represent scattered numbers of people spread far beyond the "market-merchandising" area the advertiser cares about. Meanwhile, another station may be effective entirely within that area. How can you compare their effectiveness unless (1) you agree on the vital area to be studied and (2) you find out the listening story in that area?

**When these two steps are complete,** we will all be well on our way to the kind of clarity so necessary to radio selling (and buying) today. And for their participation in this significant work, we thank all who are giving of their interest, time and thought in our effort to arrive at the *truth*.

## ADAM YOUNG INC.

*Representing all that's modern and effective in radio today*

**NEW YORK (3 E. 54TH ST.) • ATLANTA • CHICAGO • DETROIT**

**LOS ANGELES • ST. LOUIS • SAN FRANCISCO**

AFFILIATED WITH: YOUNG TELEVISION CORPORATION & YOUNG CANADIAN LTD.

# RCA 5KW FM TRANSMITTER

## TYPE BTF-5B

### DESIGNED FOR MULTIPLEXING AND REMOTE CONTROL

**THIS NEW FM TRANSMITTER** is designed for both conventional and multiplex operation. Outstanding performance features such as, a direct FM system, built-in remote control provisions, screen voltage power output control, and many others, make the BTF-5B today's best FM transmitter buy.

**ADEQUATE COVERAGE**—Its 5000-watt power output provides adequate coverage of a multiplex channel and improved coverage for conventional operation. The high power level permits the use of low-gain antennas to achieve a high ERP.

**UNIQUE EXCITER**—New FM Exciter, Type BTE-10B, uses "Direct FM" modulator circuits, thus fewer tubes are required. Automatic frequency control system with frequency detector prevents off frequency operation.

**MULTIPLEX ACCESSORIES**—Subcarrier generators for multiplex operation are available as optional equipment. There is room inside the new transmitter for mounting one of these generators. Exciter and subcarrier generators are also available as separate items for use with existing FM transmitters.

**BROADBAND ANTENNA**—New antenna designed to meet low VSWR requirements of multiplex system is available, along with a complete line of FM accessories.

★

For all your FM needs call your nearest RCA Broadcast Representative, or write to RCA, Dept. T-264, Camden, N. J.

IN CANADA:

RCA VICTOR Company Limited, Montreal



#### OUTSTANDING FEATURES OF THE BTF-5B

- Designed for Remote Control
- Direct FM System
- Designed for Multiplexing
- Fewer Tubes and Tuned Circuits
- Built-in Oscilloscope for Easy Tuning
- Choice of Colors
- Matching Rack Available for Accessories and Additional Subcarrier Generator



**RADIO CORPORATION of AMERICA**

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, NEW JERSEY

TM&© R

# WASHINGTON WEEK

2 MAY 1959

Copyright 1959

SPONSOR  
PUBLICATIONS INC.

**This is a time for the jelling of many complicated matters which will have far-reaching effects on the future of television.**

In the space of one week, give or take a couple of days, there were these three separate, but very important developments at the FCC.

1) The Commission told Congress that it looks with favor on something very much like the ABC "drop-in" plan for temporary solution of the problem of getting more tv stations on the air. The preferred long-range solution would be trading spectrum space with the military, so tv would wind up with 50 continuous vhf tv channels. But the FCC said it would settle for 25 channels.

2) The deadline passed for arguments for and against banning network spot sales representation of non-owned stations.

3) Wheels were set in motion for changes in option time rules.

The Barrow Report, rising out of the studies of the FCC's network study staff, didn't ring many bells with the Commissioners. Nevertheless, the Barrow Report has been marching on. Proceedings are under way to modify option time, to probe network programming practices, to delve into the spot rep picture. And more are undoubtedly on the way.

With a Justice-Court veto power to face, the FCC has been taking the Barrow Report much more seriously than it intended to do.

(For more on option time rules see SPONSOR-SCOPE and article, page 36.)

**Established vhf stations are unhappy with the FCC's report to the Senate Commerce Committee on tv allocations.**

They feel dropping-in and squeezing-in more stations at reduced mileage separations will cause interference and "degrade" present service. The Association of Maximum Service Telecasters held an emergency meeting and will fight this solution tooth-and-nail.

The FCC thinks it will know within a few months whether it can, in fact, trade spectrum space with the military. Perhaps even whether it dares to hope for as many as 50 competitive channels or, at the worst, 25.

**The Station Reps Association told the FCC that the networks enter a "conflict of interest" situation when they represent non-owned stations on national spot, since national spot competes with network business.**

Somewhat aside from the subject, the reps accused the radio networks of unfair competition through offering "bargain basement prices."

CBS and NBC, in hot retorts, said they represent very few non-owned stations, but represent them well. There can be no monopoly in view of the fact that the represented stations are so few and in view of the fact that the webs will not accept more.

The networks said the FCC has no legal right to interfere with the free choice of stations of the spot reps they prefer.

The independent reps charged that the strong network bargaining position gives them a competitive advantage when seeking contracts.

In another shot, the independents said that the chief concern of networks is the welfare of the whole network organization, not the welfare of represented stations.

# FILM-SCOPE

2 MAY 1959

Copyright 1959

SPONSOR  
PUBLICATIONS INC.

The 1959 fall programming sweepstakes has started: close to 30 new shows will be offered with the mystery-detective type of show setting a main trend.

Here are the shows these distributors will be selling, in some cases trying the network route before putting the show in syndication:

**ABC Films:** The Racers (A) and Simon Lash (M).

**CBS Films:** Silent Saber (D), House on K Street (M), Diplomat (D), Man From Antibes (M) and Theater for a Story (D).

**CNP:** Provost Sergeant (A) and Pony Express (A).

**Flamingo:** Deadline (D), Juvenile Hearing and Rendezvous with Adventure (A).

**ITC:** Interpol (M) and Ding Dong School.

**MCA:** Coronada 9 (M).

**Official:** Western Union, Police Station, International Detective, Criminal at Large, Anchorage (D), Mustang, Snowfire, Thoroughbred and What Are The Odds?

**Bernard Schubert:** Mr. and Mrs. North (M) and Counterspy (M).

**Screen Gems:** Stakeout (A), Undercover Car (M) and Seven League Boots (A).

Note: (A) indicates action-adventure, (D) drama, and (M) mystery-detective.

A Schwerin study on regional likes and dislikes in program types came up with data that may mean more headaches for syndication selling.

A two-year study done in New York and Kansas City showed a big difference in attitudes towards Westerns, and smaller differences on other program types.

Here's how strongly, or otherwise, viewers favor these program types, in two sample markets:

TYPE	NEW YORK	KANSAS CITY
Westerns	28%	48%
Comedies	41%	46%
Mysteries	40%	47%
Dramas	46%	46%

Incidentally, in May Schwerin will also go into the Los Angeles area in regular regional tests on preferences.

You can expect United Artists to make the plunge into syndication selling within a month.

With a sales nucleus composed of Phil Williams, formerly of ABC Films, and Kurt Blumberg, ex-ITC, UA-TV will be ready for regional operations, although there's not yet a field syndication force of any size.

The Dennis O'Keefe show or the Vikings, each now making network rounds, may be UA's first for syndication, but it's also possible that Hudson's Bay and Miami Undercover will be pitched at local-regional buyers.

Four late evening half hours a week will open up for syndication on ABC-TV affiliated stations this summer when John Daly moves from 10:30 p.m. to 6:45 p.m.

While Wednesday night will remain network, the other four nights will be open for new syndicated shows and off-network runs: WABC-TV, New York, for example, will put Rescue 8 and Behind Closed Doors into 10:30 p.m. slots.

Additional facts on what to expect from videotape were unveiled by Howard S. Meighan, head of Videotape Productions, last week, touching on these areas:

**Coverage:** At least one tape-equipped station now covers 70% of U.S. tv homes; you can expect this to reach 84% by September.

**Program production:** A rule of thumb on tape savings under film for half-hours is this—\$9,000-10,000 per program episode. Also, look for sequence systems to be set up for continuous four-camera shooting of entire scenes, either indoors or outside.

**Commercials:** Studio production costs so far seem to be running 25-50% less on tape than film; it's too early to tell what costs on renotes will be.

**Raw tape:** There may be an eventual 50% cut in the price of raw tape, but it will take one to five years for this to happen.

Spring starting dates in syndication this year require that a new show rely heavily on pre-8:00 p.m. time periods.

Of 59 markets Amoco wanted for its first syndication buy with CBS Films' U. S. Border Patrol, 32 were cleared before 8:00 p.m., 15 were slotted between 8:00-11:00 p.m., and 12 are still lacking a firm time period. The two time periods cleared most often were 7:00-7:30 p.m. and 7:30-8:00 p.m.

One-third of Ampex videotape recorders delivered anywhere in the world by the end of last month ended up in the three key production cities of New York, Los Angeles and Chicago.

The ten cities with the most Ampex tape recorders at the close of March included the following: New York, 53; Los Angeles, 42; Chicago, 14; London, 13; Yokahama, Japan, 13; Alberta, Canada, 8; Manchester, England, 5; Kansas City, 4; Cleveland, 4; Mexico City, 4.

### COMMERCIALS

Commercials have a tremendous impact on people's taste and commercial producers can influence this taste if they abide by certain don'ts.

Steve Elliot, of Elliot, Unger & Elliot, offered the following list of don'ts in a talk he made in Chicago last week.

- 1) Don't offend. "Sell hard—but sell nice."
- 2) Don't cast the "girl next door" type, especially when professional fashion models do a more effective job.
- 3) Don't use sets, props, titles and opticals indiscriminately. Follow the concept demanded by the whole commercial.
- 4) Don't chuck in music to fill gaps. Evoke the right image to augment the message and mood.
- 5) Don't ignore the producer on creative problems.
- 6) Don't be chained to the bid system. Fix a price: the producer who wants more will turn down the assignment.
- 7) Don't use bad tv ads to move merchandize when it means losing friends for the product.

The importance of theatre-screen commercials in overseas markets is shown by Revlon's \$15,000 one-minute commercial produced last week by Robert Lawrence Productions.

Shot in color, the spot is destined for dubbing into 14 languages for tv and theatre exposure in 62 countries outside the U.S.

# SPONSOR HEARS

2 MAY 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

The head of a tv/radio rep firm this week got a phone solicitation for a subscription to **Life** magazine. When he asked why he should subscribe, he got this answer::

**"So you can get leads for new business."**

A young tv v.p. in a Madison Avenue agency has devised a clever gimmick that makes his presence indispensable at high-level account meetings.

He omits a page or two from a memo or report so that he has to be called in.

MCA has allocated \$250,000 per annum for a figure of outstanding stature in show business to head up the producing of the Ford 60-90-minute series on NBC TV.

Of major importance will be his effectiveness as a link between the show and Detroit.

One of the trade's biggest puzzles this year has been the bouncing antics of Oldsmobile.

The quick jumps: from Patti Page to (1) a live musical drama to (2) a situation comedy to (3) the optioning of the Sunday 7:30-8 p.m. period on CBS TV for a show not yet determined.

Charles (Revlon) Revson remains resolute on his principle against allowing a commission on a tv program package.

Not only don't his agencies collect a commission on programs but the same bar applies to a talent organization producing a program for Revlon.

Midwest reps note that the timebuying ranks are being taken over more and more by comparative youngsters—in some cases because of salary differentials.

The reps are accepting it as a growing obligation: Teaching these newcomers the basics of air media strategy. Also a restraint: Not trying to sway their judgments.

If you hear of a Hollywood studio running into difficulties with its tv output, you can attribute it to spreading creative manpower too thin.

A single production source—especially when it has several shows already on the assembly line—can't help running into a shortage of high-level producer, writer, and director ingenuity during the peaks.

Remember in the heyday of radio when practically every cereal advertiser sweetened the appeal with premiums for the kids?

That gambit, say the admen in the field, isn't at all necessary with tv. There's sufficient sales pressure in the recommendation of a show's personality—whether it be live, cartoon, or whatnot.



"WSM Helps William Esty Clients Keep Pace with the Growing Central South . . ."

*Says Well Known Broadcast Expert, Richard C. Grahl*

The WSMpire story is a familiar one to Dick Grahl (shown above with Blair's Lou Faust) and the entire William Esty Company organization.

Through the years many Esty clients have used the unique selling power of WSM with excellent results. To cite one example, Prince Albert Tobacco has sponsored a half-hour of WSM's world famous Grand Ole Opry on WSM for the past 20 years!

Are you keeping pace, saleswise, with the growing Central South? If not, better find out how much WSM can do for you in the fabulous \$2 3/4 Billion WSMpire. Bob Cooper or any Blair man can give you facts, figures, and case histories.

# WSM Radio

Key to America's  
13th Radio Market

50,000 Watts • Clear Channel  
Blair Represented  
Bob Cooper, Gen. Mgr.

# RADIO RESULTS

## FURNITURE

SPONSOR: Essex Furniture Co.

AGENCY: Direct

**Capsule case history:** In a special campaign, the Essex Furniture Company of Lawrence, Mass., ran 10 announcements per day for one week via WCCM. Results were instantaneous. The store, which has been in business in Lawrence for 21 years, never had as much traffic as during the period that its announcements were broadcast over WCCM. Customers bought from the Essex Furniture Co. items specifically advertised over the radio station. Results were so good that the same schedule was continued for an additional seven days, and again continued for a third flight. Morris Davis, owner of the Essex Furniture Co. has since become a regular advertiser on the station. Davis particularly liked the "alive sound that WCCM disk jockeys had when doing his spots." He said they created tremendous enthusiasm and added a certain personal touch, which enhanced the announcements. New schedules run for the year.

WCCM, Lawrence, Mass.

Announcements

## MARKET

SPONSOR: Herbert Young Market

AGENCY: Direct

**Capsule case history:** Herbert Young Market of Philadelphia used spot radio on WHAT, and the results were phenomenal. The schedule consisted of minute announcements throughout the day, with ad-lib comments by WHAT air personalities. In one weekend the market sold 2,400 pounds of coffee, over 3,500 pounds of sugar and their meat business increased by one-third. Said Herbert Young, president of the Market, "Be assured that we will be on WHAT for many months to come. When a radio station can sell for us like WHAT has done, we'd be mighty foolish to make any change. The advertising dollars invested has returned a tremendous dividend." Young went on to say that the station used a personalized approach that made the campaign more effective. Many people from Philadelphia and the surrounding communities mentioned hearing the announcements on *Lloyd Fatman's P.M. Show*. Regular schedules set.

WHAT, Philadelphia

Announcements

## FLORIST AND NURSERY

SPONSOR: Parkland Florist & Nursery

AGENCY: Direct

**Capsule case history:** On Easter Sunday morning, at 8:45 a.m., the Parkland Florist & Nursery of Columbia, South Carolina, phoned the announcer on duty at WMSC. The Parkland executive said he needed advertising fast; he was overloaded with Easter lily plants and orchid corsages. He had been advertising them since midday Friday in newspapers and other media with little success. Within 20 minutes, WMSC had the first 30-second announcement on the air, and a total of 10 were run before 11 a.m. Parkland Florist is in a high traffic location, and easily accessible to any point in the greater Columbia area. Consequently, the copy approach was based on cash-and-carry at only a slightly reduced price from regular delivery price. Parkland noted that the first customer drove in within 15 seconds after the first announcement was aired. Parkland not only sold every corsage and lily in stock, but obtained additional merchandise from wholesalers and entirely sold out this stock, too.

WMSC, Columbia

Announcements

## REAL ESTATE DEVELOPMENT

SPONSOR: Vero Lake Estates

AGENCY: Direct

**Capsule case history:** Vero Lake Estates, a real estate development in Vero Beach, Florida, has enjoyed unusual success in their advertising campaign on WELI, New Haven. In fact, radio pulled much better than any other medium in this campaign. "I had anticipated that the people in this area were 'Florida-minded,' but the results of our advertising on WELI have out-run all expectations," stated Ronald M. Ansin, president of the New England office of the real estate firm. He further commented on the quality of the radio audience reached, noted that the prospects were intelligent, economically-secure people—the type for whom Florida holds maximum appeal. Ansin stands at the WELI switchboard while his announcement is on the air, watches the leads come in to the station operator, and then calls the people back immediately. He noted that the responses were phoned in from an area of "about three to four thousand square miles, one of the best responses we've had."

WELI, New Haven

Announcements



**Q:**

**Which of the following words  
describes each of these radio stations:  
Friendly? Unfriendly?**

**A:**

The special qualitative survey below, prepared by PULSE, is mighty revealing. A rousing majority of Washington, D. C. area residents found us friendly—scored us far higher than any other radio station in the market. And far fewer respondents had *no* reaction at all to WWDC. Q.E.D.—we're known and liked. Q.E.D.—this friendliness will rub off on your product!

	WWDC	Sta. A	Sta. B	Sta. C	Sta. D	Sta. E	Sta. F	Sta. G
<b>Friendly</b>	<b>77.8</b>	63.1	33.2	50.5	30.0	36.3	49.8	59.9
<b>Unfriendly</b>	<b>2.4</b>	2.4	2.2	1.0	.8	3.4	1.2	1.0
<b>Don't Know</b>	<b>19.8</b>	34.5	64.6	48.5	69.2	60.3	49.0	39.1

All figures indicate percentages

*Radio Washington*

# WWDC

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

# WRAP-UP

## NEWS & IDEAS

## PICTURES

### ADVERTISERS

Colgate will be expanding into the proprietary and ethical drug business.

The company's first move in this direction will be with proprietary items, followed by the acquisition of a "small ethical drug house."

#### Campaigns:

- Warner-Lambert's **Fizzies**, the effervescent soft-drink tablet introduced in mid-season last year, is launching "one of the most intensive saturation tv campaigns ever aimed at the children's market." The promotion, to run through 31 August, will include local children's shows such as *Popeye*, *Little Rascals*, *Robin Hood* and *Bugs Bunny*, plus CBS TV's *Captain Kangaroo*. In all, a total of 225 stations in 120 markets will be used, to be backed by print. Total ad budget: \$5 million.

- American Motors began driving its **Rambler** into the homes last

**HERITAGE OF THE CLEVELAND INDIANS**, recorded, for the first time, on this long-playing disk is presented by creator Charlie Getz (r), p.r. dir., KYW, Cleveland, to (l to r) club's gen. mgr. Frank Lane; Amer. League pres. Joe Cronin; club's board chmn. William Daley



**HERE'S HOW IT'S DONE.** Ted Steele, of WMCA, New York airs a private broadcast at the Memorial Center for Women. Demonstration was a result of a winning Center letter on why he should do his show there during the recent Conelrad civil defense test



**GETTING INTO THE ACT:** Post Master James Smith (l), carrier Ed Hollerman search the mail for WCAE's (Pittsburgh) "Hidden Hide Away" cards—station's latest contest



**FOR YOUR VIEWING PLEASURE.** This giant tv screen bedecked with Southern belles, won KFDM-TV, Beaumont, Tex. first prize in the Neches River Festival float parade

week via a saturation TV spot campaign concentrated on Friday evenings. Reason: As a traffic builder for Saturdays, the biggest shopping day in auto showrooms. The campaign is geared in 76 key Rambler markets, employing an average of five eight-second ID's and two 60-second commercials every Friday night on some 170 stations. Agency: Geyer, Morey, Madden & Ballard.

**General Motors has a new director of TV advertising:** Gail Smith, formerly associate manager of advertising production for P&G.

He will join the staff of William Hufstader, v.p. in charge of distribution at General Motors.

**More personnel moves:** Mort Green, appointed director of TV and radio for Revlon, Inc. . . . D. M. Marshman, Jr., a v.p. and creative director at C. J. La Roche, joins Warner's Foundations as v.p. and director of advertising and promotion . . . Allen Smith, to special prod-

ucts advertising manager of Bulova . . . William Fink, to sales manager, professional products, for ORR Radio Industries, Inc. . . . William Hunter, to general sales manager of Conset Division of Young Spring & Wire Corp., Burbank, Cal.

## AGENCIES

"Agencies must work harder than ever before to deliver a quality program without being trapped by talent costs that won't fit into the advertiser's budget," according to Campbell-Ewald's Philip L. McHugh.

Addressing the 10th Annual Atlanta Advertising Institute, the Detroit agency v.p. for TV radio said:

"Network TV's strength as an advertising medium is seriously threatened by a continuing lack of some real method for developing new, young personalities to increase today's scarce talent pool and to re-

place TV personalities now in declining stages of viewer popularity."

The 4A's, at its White Sulphur Springs' convention, set up a **Operations Committee**, to meet monthly when the board is not in session.

**The members:** Chairman, Robert Ganger, chairman of the board and of the executive committee of D'Arcy, and 4A's chairman; Harry Harding, executive v.p., Y&R and 4A's vice-chairman; Andrew Meldrum, v.p.-general manager, Meldrum & Fawsom, Cleveland and 4A's secretary-treasurer; Frederic Gamble, 4A's president.

The directors-at-large on the committee: Edwin Cox, chairman, K&E; Otto Kleppner, partner, The Kleppner Co.; and Raymond Sullivan, chairman, SSC&B.

**Agency appointments:** All products of **Armour & Co.**'s newly-formed Grocery Division, billing approximately \$3.5 million, to **Foote, Cone & Belding**. The agency now

**D.J. CONVENTION PLANNERS:** (l to r) Bill Stewart, Storz Stations; Bob Larsen, WRIT, Milwaukee; Paul Berlin, KNUZ, Houston; Joe Smith, WILD, Boston; Paul Cowley, WKLO, Louisville; Ira Cook, KMPC, Hollywood; Robin Seymour, WKMH, Detroit; Tom Edwards, WERE, Cleveland



**FOR BETTER HUMAN RELATIONS**, Lloyd Yoder (r), v.p. NBC and head, WMAQ & WBNQ, Chicago, gets award from Earl Dawson, pres., Lincoln U. Watching, Dr. A. Pride (c) chmn., jnlsm. dept., Mrs. Arthur O. Sulzberger (l), whose husband got like award for N.Y. Times.



**THERE'VE BEEN SOME CHANGES MADE**, is what these gals say in Memphis streets to announce KWEM's call letters change to K-WAM

# WHEELING 37\* TH TV MARKET

\* Television Magazine 8 1/58

One Station Sells Big  
Booming Ohio Valley

NO. 11 IN A SERIES  
ALUMINUM



Right in the heart of the prosperous 36-county WTRF-TV area is the massive aluminum rolling mill of the Olin Mathieson Chemical Corporation at Hannibal, Ohio. It will reach full production this year with a yearly capacity of 120,000,000 pounds of rolled aluminum products, such as aluminum plate, sheet and coils. The thousand employees are a vital statistic for alert advertisers in the WTRF-TV area where 2 million people have an annual spendable income of 2 1/2 billion dollars, an area where WTRF-TV influences buyers in 425,196 homes.

For complete merchandising service and availabilities, call Bob Ferguson, VP and General Mgr., at CEdar 2-7777.

National Rep., George P. Hollingberry Company



has Armour Dial Soap, Dial Shampoo, Liquid Chiffon and other soap and detergent account. The new division includes shelf-size canned meats and Dash Dog Food. Ayer, the previous agency for the latter, will continue to handle other Armour food products . . . Bristol-Myers Ban deodorant, billing \$2 million, from BBDO, where it had been since its inception, to Ogilvy, Benson & Mather. BBDO continues with B-M's Trig and Trushay . . . Hampden-Harvard Breweries of Willimansett, Mass., to Cohen & Aleshire, New York . . . Oscar Mayer & Co. is not leaving Wherry, Baker & Tilden, Chicago.

**More on appointments:** Economics Laboratory, Inc., whose products include Soilax, Electrasol, and Soil-off cleansers, and institutional advertising, billing \$1.5 million, from J. M. Mathes, to Kastor, Hilton, C.C&A . . . Mytinger & Casselberry, distributors of Nutrilite Food Supplement, billing \$1 million, from JWT to Donaline & Coe, Los Angeles . . . Waterman-Bie Corp., successor to the Waterman Pen Co., returns to E. T. Howard Co., New York. The account had been with the agency since 1890's and was lost in 1930 . . . Otarion Listener Corp., whose account was divided between J. M. Mathes and the Biddle Co., has put it all with the Biddle Co., Chicago . . . General Acceptance Corp., finance company, to Brown & Butcher, New York . . . Vierling Steel Works, Chicago, to Don Kemper Co., New York . . . Permachem Corp., to Fletcher Richards, Calkins & Holden . . . Red L Foods, Great Neck, L. I., to Smith-Greenland Co., New York . . . Blitz Weinhard Co. of Portland, to Johnson & Lewis, San Francisco.

**They were elected v.p.'s:** Robert Johnson, at D'Arcy . . . John Malloy, at Warwick & Legler . . . James Thompson, at SSC&B . . . Edward Ney, at Y&R . . . G. Newton Odell, at the Joseph Katz Co. . . . Robert Bullen, at the Don Kemper Co., Chicago.

**More personnel news:** Alfred Seaman, who resigned last week as executive v.p. and creative director of Compton, joins SSC&B as vice-chairman of the board and chairman of

the executive committee . . . Edmund Ridley, a v.p. at Anderson & Cairns, elected to the board of directors . . . William E. (Pete) Matthews, Y&R director of media relations and planning, appointed to the board of directors of World Wide Information Services . . . Thomas Lux, to media-merchandising coordinator in the Chicago office of Grant . . . Phil Wasserman to publicity director of Reach, McClinton . . . John Bowen, to account executive at B&B . . . Mike Fabian, to account executive at The Zakin Co. . . . John Heaney, Jr., to public relations director of Grant, New York.

**Resignation:** T. Anderson, Jr., from chairman of the board at Anderson & Cairns, to devote full time to his marketing counsel activities.

## FILM

A flurry of activity by smaller producers and packagers in the film field the past week continued to point up a brighter attitude for syndication this fall.

Film program plans were reported by the following:

- Marek Windheim, ex-D'Arcy executive, will independently produce a tv series based on the Judge Parker comic strips.
- Destiny Productions was formed in Los Angeles and will shoot *Wild Blue Yonder*.
- Al Kane productions of Philadelphia will do a series on General George C. Patton.

**Sales:** WPIX, New York, reports 11 station sales on its own documentary, *Cold War—Berlin Crisis*, as follows: WBZ-TV, Boston; WJZ-TV, Baltimore; WGN-TV, Chicago; WHTG-TV, Hartford; WFMB-TV, Indianapolis; KTFV, Los Angeles; WITI-TV, Milwaukee; WTCN-TV, Minneapolis; WSM-TV, Nashville; WDSU-TV, New Orleans; and XETV, San Diego . . . Screen Gems made a five-year re-run pact on *Rin Tin Tin* with General Mills . . . Ziv's *Cisco Kid* renewed in southeast regional to H. W. Lay potato chips . . . Trans-Lux's EB films to WFV-TV, Dallas and WREN-TV, Rockford . . . Walter Schwimmer's All-Star Golf sold to Arabian-American Oil Co. for recreation room showing in that country.

**Programs:** Goodson-Todman will produce a western this fall penned by members of the Western Writers of America Association; to qualify members must have written three novels, 30 tv shows or 200 magazine stories.

**Trade notes:** Robert Young of Screen Gems' *Father Knows Best* to address the Canadian Highway Safety Conference . . . SMPTE Convention in New York to discuss multilingual film technique . . . NTA's Oliver Unger told the Advertising Club of Chicago last week that he visualized a happy future co-existence in the U.S. of free and pay tv.

**Commercials:** Designer Saul Bass will animate White King Soap commercials to be produced by Playhouse Pictures of Los Angeles . . . Pintoff Productions will produce a new Admiration Cigar spot . . . Music Makers will do scoring for Pharmacraft's Fresh through J. Walter Thompson and for Johnson & Johnson baby shampoo via Young & Rubicam.

**Strictly personnel:** Stan Smith resigned as sales v.p. of Official Films . . . Sam Gang becomes international sales director of Bernard L. Schubert . . . Marvin M. Grieve appointed sales v.p. of Guild Films . . .

**De Von Stanfield:** James Seastrand and Verland Whipple formed Destiny Productions with offices at General Service studios in Los Angeles . . . Gilbert S. Cohen appointed film traffic manager of ABC Films.

Of arithmetic note in the dispute about 30 technicians are employed on the Garroway show in NBC studios, whereas only nine NABET members were taken along to participate in the taping abroad.

**NBC** Radio's Chicago division contributed quite an array of new business this week. The accounts include:

- **Allis-Chalmers**, out of Bert S. Gitins, Milwaukee, renewed the *Farm and Home Hour* again for 52 weeks.
- **The Billy Graham Evangelical Association** renewed *Hour of Decision* for 52 weeks.
- **Evinrude Motors** (Cramer-Krasselt, Milwaukee) is buying participations in *Monitor* for 13 weeks starting July; **Mogen David** for 13 participations beginning late this month.
- **Midas Muffler** has renewed *Venus On The Hour*. This is a package buy: 42 News one week, and 43 the next, for 26 weeks.
- **Morton Salt** (N&B) renewed for 52 weeks, their five-minute *Topic For Today* show.
- **Turtle Wax** (Bozell & Jacobs).

## NETWORKS

From NBC TV's viewpoints, the issues involved in the walkout this week of NABET over the Paris-taped Dave Garroway program poses two serious threats to the tv industry.

These are: (1) The imposition of the featherbedding principle (forced employment of unnecessary union people) even when it comes to programming abroad and (2) the attempt of American unions to assume control over the international operations of American tv producers.

# WILLIAM TELL

**WILLIAM TELL PACKS THE BIG SELLING PUNCH!** And whatta punch! Socko in Cleveland with audience research comments like this: "well acted," "wholesome," "fast-moving," "suspenseful.\*" Socko in Pittsburgh, Houston, and all around the country for such advertisers as Meadow Gold Dairy, Fisher Foods, and Lucky 7 Stores. And soon William Tell comes out swinging in 5 new markets via the Triangle stations who've just bought into the big excitement. What's more, William Tell keeps punching for advertisers with unprecedented merchandising, on-the-air, at-point-of-sale, everywhere! And it's all part of the buy...when the buy is "THE ADVENTURES OF WILLIAM TELL."

\*For the full report, contact NTA Research Department.



## NTA PROGRAM SALES

A DIVISION OF NATIONAL TELEFILM ASSOCIATES, INC., TEN COLUMBUS CIRCLE, NEW YORK 19, JUDSON 2-7300

spot  
↑

summer radio goes where



# the family goes

People **do** take vacations, and Radio goes along.

That's why SPOT RADIO is so necessary in your summer media plans.

Reach people—wherever they are, at home or on vacation—with SPOT RADIO.

SPONSORED BY MEMBER FIRMS OF



Avery-Knodel Inc. — John Blair & Company — Broadcast Time Sales  
Thomas F. Clark Co. Inc. — Harry E. Cummings — Robert E. Eastman & Co., Inc.  
H-R Representatives Inc. — The Katz Agency Inc. — McGavren-Quinn Company  
The Meeker Company Inc. — Art Moore Associates Inc. — Richard O'Connell Inc.  
Peters, Griffin, Woodward, Inc. — William J. Reilly, Inc.  
Radio-TV Representatives Inc. — Weed Radio Corporation — Adam Young Inc.

**MAY IS NATIONAL RADIO MONTH**

for eight participations in *News of the World* starting 13 May.

• **Plough, Inc.** (Lake-Spiro-Shurman, Memphis) for participations in *My True Story* for 52 weeks.

**Network tv sales:** On ABC TV, General Tire & Rubber (D'Arcy) for *Top Pro Golf*, beginning 3 June; 5-Day Labs (Grey) to co-sponsor *Leave It to Beaver* starting 2 July; Polk Miller Products Corp. (Ayer) for participations on *American Bandstand* and *Jubilee USA* . . . On CBS TV, Renault of France (NL&B) for

half-hour, alternate week on *Playhouse 90*.

On NBC TV, **Congoleum-Nairn** (KM&J) for *Dough-Re-Mi*, *Queen for a Day* and *Tic Tac Dough*—amounting to one-quarter hour per week for nine weeks; **Raleigh Cigarettes** (KM&J) for a total of 77 quarter hours for 52 weeks on *Dough-Re-Mi*, *Concentration* and *Tic Tac Dough*; on the *Jack Paar Show*, **Alberto-Culver** (Wade), for 66 participations starting in August and running through January; **ReaLemon** (Lilienfeld & Co.), renewed for 52 participa-

tions effective August; **Jim Wade Foot Powder** (Svulos Agency, Shreveport), for 26 participations in *Paar* and *Today* for the summer months.

**Fall programing business for ABC TV:** *Diamond Head*, private eye series running an hour on Wednesdays, for American Chicle, Carter and Whitehall . . . *Man From Black Hawk*, adventure series scheduled Fridays 8:30 for Miles Labs and R. J. Reynolds.

**Net tv programing notes:** *Stripe Playhouse for Lever* (JWT) will alternate with *Lux Playhouse* beginning this Friday (8), CBS TV, 9:30 p.m. . . . *John Daly and the News* moves to a new time period on ABC TV next Monday (11)—6:6:15 p.m. . . . *The Sam Levenson Show* began substituting for *Arthur Godfrey*, on five days a week on CBS TV. The Tuesday night Godfrey slot will be replaced by *Peck's Bad Girl*.

**New network affiliates:** The Arizona Network, with 12 stations, to ABC Radio. Also to ABC: WBBC, Flint, Mich. and KBND, Bend, Ore. . . . To the Keystone Broadcasting System: KONI, Phoenix; KMOP, Tucson; KENL, Arcata, Cal.; KCRC, Crescent City, Cal.; WGML, Hinesville, Ga.; WBIE, Marietta, Ga.; KAOL, Carrollton, Mo.; WKRK, Murphy, N. C.; WBLY, Springfield, O.; KCUL, Ft. Worth-Dallas; WBKV, West Bend, Wis.

## RADIO STATIONS

**WCCO**, Minneapolis, showed last weekend what radio can do toward untangling a public-involved knot regarding daylight saving time.

After theatre owners and two theatre unions had induced the state's chief justice to enjoin the adoption of daylight savings, WCCO's new staff went into action.

It broadcast "beep-ed" protests from listeners, with the result that county boards in the Minneapolis-St. Paul metro area voted to stick along with the old DST arrangement, even though the state legislation had adjourned Friday night (24) without reapproving the time change.

Early this week the state's attorney

# Pacquins' Dollar buys More on WKOW

" . . . Your personal calls on all the major chains and supermarkets resulted in excellent cooperation at the retail level. Coupled with better shelf position and display in all major outlets, this effort strengthened even further the effectiveness of the Pacquins campaign. . . . Merchandising letters to grocery and drug outlets and the display window at your downtown studio were a tremendous help."

Edward Berthold  
Sales Representative  
PACQUINS



Thank you, Dick Driscoll, at Wm Esty for the opportunity of proving for the second consecutive year that your client's dollar buys more on WKOW.

Ben Hovel  
General Manager

Represented Nationally by Headley-Reed

**WKOW**  
MADISON, WISCONSIN

**TV-ABC**  
**RADIO - 10 KW - 1070**

general was trying to induce the chief justice to reconsider and withdraw his decree.

**Radio-TV News Directors Association has distributed a compilation of reprints of news stories and editorials dealing with the FCC ruling which requests equal time for all political opponents.**

The industry is seeking to have this ruling rescinded before the 1960 campaigns begin.

**He's taken a stand against insurance companies requesting free time to oppose the proposed tax on them:**

**Ben Lundy**, president and general manager of **North Texas Radio Inc.** (KWFT, Wichita Falls), in response to a memo from the Temporary Committee on the Taxation of Mutual Life Insurance Co.'s:

"My feeling is that it is controversial and consequently the companies should buy any propaganda that they are asking radio to give them.

**"We are not giving away our time any more than insurance**

## ADMINISTRATIVE GAL FRIDAY

Attractive young woman wishes to apply the diplomacy, aplomb and TV industry know-how gained when NBC Continuity Acceptance Editor (4 yrs.), to position as administrative Gal Friday to TV or Advertising Exec.

**Call PL-96800, Ext. 36**

companies are giving away their protection and savings."

### Ideas at work:

- To plug their "smoothest sound around," **WGY**, Albany-Schenectady-Troy just concluded its search for "The Smoothest Voice Around." Some 1,400 promotional recordings were made by women visiting the station's booth at the Greater Albany Home Show and they were then used as on-the-air promotions for the station.

- **KSON**, San Diego, chose its first place winner last week for its "My Mommy Listens to KSON" contest. The winner, a four-year old, for his taping of his mother's listening habits. His prize: \$1,000 college scholarship.

- **WWJ**, Detroit, began participating in "Operation World Wide" last week. The project: A short-wave transmitter, sent overseas, will air messages from the Motor City's military personnel stationed at distant bases to their families in Detroit. These interviews will be used on station newscasts.

**Station purchases:** **WDAT**, Daytona Beach, Fla., by CBS broadcaster Walter Cronkite. ABC stockholder John Mark and Washington ad man James Beattie . . . The interests in **KAFY**, Bakersfield and **KFXM**, San Bernardino, to Howard Tullis and John Hearne, from L. Benton Paschall. At the same time, Paschall obtained the interests of the former parties in **KWIZ**, Santa Ana . . . **WHYE**, Roanoke, Va., to Jon Holiday and Joseph Mullen, for \$125,000.

**This a 'n' data:** The **University of Pennsylvania** has established The Annenberg School of Communications to "encourage vision and responsibility in the mass media system." A 15 May deadline is set for fellowship opportunities for people with media experience . . . Last week marked the formal opening of **WFDS-FM** at 1130 E. Cold Spring Lane, in Baltimore . . . To promote its newest personality Sandy Jackson, **KOIL**, Omaha is distributing bags of sand with the note attached: Sandy's back and KOIL's got him . . . Anniversary note: **KFI**, Los Angeles, marking its 37th year this month.

**Kudos:** The newsroom of **WE'RE**

# HOT SPRINGS

ARK. POP. 33,800

*is LARGER  
than cities  
twice its size*

More gen. merch. sales than **MIDLAND**, Texas—Pop. 61,700

More drug store sales than **LA CROSSE**, Wisc.—Pop. 79,700

More apparel store sales than **Sheboygan**, Wisc.—Pop. 91,900

Ask us why

## KBHS

5000 watts at 590 kc

113 3d St., Hot Springs, Ark

Represented by:  
Thomas Clark, N.Y.  
Sears & Ayer, Chicago  
Clarke Brown, South

**WDBJ-**  
**For 35 Years**  
**No. 1 in the**  
**Roanoke**  
**Market!**



**WDBJ** has been on the air in Roanoke, Virginia continuously since 1924. In every audience survey ever made in those 35 years, **WDBJ** has always proved to be first in coverage and audience.

We look forward to serving even better in the future our long list of loyal national advertisers who demand the best in radio promotion.

Ray P. Jordan,  
V. P. Broadcasting  
Times-World Corporation

**WDBJ** **CBS RADIO**  
**Roanoke, Virginia**  
AM • 960 Kc. • 5000 watts  
FM • 94.9 Mc. • 14,000 watts  
  
**PETERS, GRIFFIN, WOODWARD, INC.**  
**National Representatives**



### My Mommy Listens to KFWB

Working mommies or home-type mommies...they all look to KFWB as the daddy of all radio stations in the Los Angeles area.

Once again Pulse reports KFWB first among all Los Angeles stations...night-time and day-time. Hooper says it this way: KFWB has more audience than all four networks combined!

Buy KFWB...first in Los Angeles. It's the thing to do!



Cleveland won recognition this week from Radio Press for its feed to the news network on the Youngstown, O. jail escapees . . . WSPA, Spartanburg, cited with the 1958 Public Interest award from the National Safety Council . . . WPEN, Philadelphia, for its daily editorials, awarded by the United Businessmen's Association . . . Jack Prince, account executive at WTAR, Norfolk, received the Distinguished Salesman's Award from the Hampton Roads Sales Executives Club . . . To WWJ, Detroit, six awards and to WJR, Detroit, two awards from the Detroit Advisory Council on Educational TV and Radio.

**Station staffers:** Mitchell Lewis, named national director of advertising and publicity for The McLendon Corp. . . . L. C. Redmon, named v.p. and general manager of WLAP, Lexington, Ky. . . . John Foster, to general manager, WKNE, Keene, N. H. . . . Joseph Wolfman, to station manager, KSON, San Diego . . . Erwin Markle, to program director, KFSD, San Diego . . . Eugene D'Angelo, named local sales manager, WTVN, Columbus, O. . . . Andrew James, to sales manager and Mamry Rosen and Art Doty to the sales staff of KWKW, Pasadena . . . Ralph Vogel, to farm director, KIOA, Des Moines . . . Bill Conine, to account executive at KTUL, Tulsa . . . John Dingethal, to national sales coordinator for radio sales at KYW, Cleveland . . . Retired: John Carey, for the past 24 years sales manager of WIND, Chicago.

### REPRESENTATIVES

Television Advertising Representatives, Inc., is the first rep to equip itself with a videotape machine.

How the mechanism will be used:

- 1) Run off for prospective buyers tapes of personalities on stations represented by TVAR and which show how each of the personalities handle a commercial. Or how a commercial is inserted in their shows.
- 2) For demonstration purposes when program people from TVAR stations hold seminars for New York agencies on local programming.
- 3) Offer an opportunity for New York agencies to decide whether to

adopt live commercials done for them on a TVAR stations for national use.

**Adam Young, head of the rep firm bearing his name, before the Ohio Association of Broadcasters last week, highlighted the ways a rep could be useful in creating or improving the reputation of a station:**

- 1) Make the station aware of the problems surrounding the development of a good image;
- 2) Show how to present the story of the station in its best light;
- 3) Suggest how to best promote the station through both advertising and direct mail and
- 4) Suggest how to give the kind of service that agencies and advertisers expect.

The **Station Representatives Association** will hold its 1959 Advertising Awards luncheon this Thursday (7) at the Waldorf-Astoria in New York.

The two awards to be made: Silver-nail Time Buver of the Year and Gold Key award.

**Rep appointments:** KXLY-AM &

University of Oregon—Eugene, Oregon



Nearly  $\frac{1}{4}$  of Oregon's buying families watch

**KVAL-TV**  
**KPIC-TV**

The only clear-picture in the Eugene - Springfield - Roseburg market is on KVAL-KPIC. One order to your Hollingberry man or Art Moore and Associates (Portland-Seattle) covers both stations.

**KVAL-TV Eugene**  
**NBC Affiliate Channel** **13**

**KPIC-TV Roseburg • Channel 4**  
Satellite

TV, to **H-R Reps** and **H-R Tv, Inc.**

**Strictly personnel:** **George Crumbley, Jr.**, named sales manager of the Southeast for CBS Radio Spot Sales . . . **Bob Maggiore**, transferred to the Los Angeles office of Branham . . . **Carl Getchell, Jr.**, to tv account executive in the New York office of George P. Hollingbery Co. . . . **Edward Voynow**, president of Edward Petry & Co., named to the board of directors of the Union Asbestos & Rubber Co.

## INTERNATIONAL

The tv audience in France is rapidly expanding, with the number of sets registered this year up 50% over 1958.

The figures, as of 31 January 1959: 1,023,303 tv sets, reaching an estimated audience of 3.5 million.

Five new transmitters have been placed in operation since November 1958, bringing the total to 27, with an additional 13 transmitters planned for operation within the next year.

On the radio front, the number of registered sets as of 31 January hit the 10.7 million mark.

**British advertisers and agency executives** will be advised about making commercials more effectively from U.S. researcher **Horace Schwerin**.

**The occasion:** An all-day seminar, sponsored by **Associated Tv Ltd.**, to be held 3 June at the Royal Festival Hall on the south bank of the Thames, for some 1,000 top executives of the United Kingdom and the Continent.

**They're opening new branches:** **Grant Advertising**, in Durban, Union of South Africa and Hamburg, Germany, the latter to be managed by Rudolph Jon Wille . . . **Y-R**, in Geneva, Switzerland, to be under the supervision of Y-R Ltd., London and headed by Colin Melver.

**Agency appointments:** **J. Lyons & Co. Ltd.**, food manufacturer, distributor and tea shops operator, to **Lambe & Robinson-Benton &**

**Bowles Ltd.**, London—a subsidiary of B&B, New York . . . **Veedol GmbH**, a subsidiary of the Tidewater Oil Co., to **Grant**, Hamburg, Germany.

**Personnel notes from faraway places:** **Peter Lorne**, named managing director of **McCann-Erickson Ltd.**, London . . . **J. H. Vaamonde**, new v.p. and general manager of **Y&R**, Mexico and **Gene Austin**, to manager of **Y&R's Puerto Rico office** . . . **John Devlin**, to the London account executive staff of **Robert Otto & Co.** . . . **Ralph Smith**, to general assistant of the **RPC Radio Network of Panama** . . . **Len Stein**, to general manager of **WSTA**, St. Thomas, Virgin Islands.

## TV STATIONS

A survey of youth shows on tv by the National Audience Board came up with this finding:

There is obviously no crisis at all in children's programing on tv.

# The face that launched a million sales: GLEN CANNON

From Beer (*Olympia*) to Bakery Products (*Holsum*), the pre-accepted "Oscar"- "Tony"- "Emmy" Award Winning face, name and talent of Mr. Thomas Mitchell is launching sales—big sales for advertisers all over the country. As Glencannon, in the hilarious half-hour series of high comedy on the high seas, this beloved character stands ready to steer sales your way, too. What's more, Thomas Mitchell will sell for you personally, at the all-important point of sale.

## NTA Program Sales

A Division of National Telefilm Associates, Inc.,  
Coliseum Tower, 10 Columbus Circle, New York 19, JU 2-7300

The Board sent a total of 1201 ballots to civic leaders and to representatives of the General Federation of Women's Clubs as its latest project for producers, sponsors and network officials.

The survey's choice for the 10 top children shows: *Captain Kangaroo*, *Mickey Mouse Club*, *Father Knows Best*, *Fury*, *American Bandstand*, *Lawrence Welk*, *Disneyland*, *Leave it to Beaver*, *Garfield Goose* and *The Perry Como Show*.

**Westerns**, despite their popularity

with the older set, were considered inappropriate for children because of "their overdependence on violence and aggression."

In line with the current expansion of Corinthian Stations operations, and the recent addition of KBET-TV, Sacramento, the group has appointed **Herman W. Land** to the newly-created post of director of public relations and special projects.

Land has been v. p. and executive editor of *Television Magazine* for the

past three and one-half years and prior to that, he was on the staff of SPONSOR.

#### Ideas at work:

- **WBKB**, Chicago telecast the city's seventh annual "clean up day parade"—lead by Mayor Daley and star Forest Tucker. An estimated 10,000 Chicagoans participated in the massive demonstration. Sponsors of the clean-up show: International Harvester Co., Chicago and Suburban Refuse Disposal Association and the Carpet and Rug Cleaners Institute.

- Programming ideas: **WRCA-TV**, New York began its new public service series last week—*Direct Line*. The show will provide the public with a direct telephone hookup to political figures in the studio, so that they can be questioned personally.

- Success story: Three Cedar Rapids service stations used three spots on **WMT-TV** to promote their giveaway of a chick with each gas purchase. Result: Stations pumped a 51% increase in gallons of gas over the weekend.

- **WKOW-TV**, Madison, Wis., has been promoting a "Junior Savers Club" for the Bank of Madison, via its *Roy Rogers Show*. Last week, station held on-the-air ceremonies honoring the 1,000th Saver, with the bank's president calling the response "far greater than our expectations."

**Financial report:** The Metropolitan Broadcasting Corp.'s gross revenue for 1958: \$14,428 million, compared with \$10,291 million in 1957.

**Station purchase:** Fisher's Blend Station, Inc., for one-third of the outstanding stock of Fishers Tv Co. — operators of **KOMO-TV**, Seattle.

**Thisa "n" data:** **WRAL-TV**, Raleigh, N. C. dedicated its new buildings last week with NBC's Robert Sarnoff cutting the video tape that opened the structure . . . **Westinghouse Broadcasting Co.** has acquired the *Felix The Cat* cartoon series, to be produced by Trans-Lux Tv Corp. . . . The winner: **KABC-TV**, Los Angeles, first place in the General Mills-Betty Crocker "Protein Plus" merchandising contest . . . **WHIC**, Pittsburgh, has purchased a weekly tv column in 30 Tri-State area newspapers promoting station personalities and programs . . . **Cap-**

**YOUR ONLY WAY TO SELL A BIG MARKET!**

**WWTV—**

**SERVING THE**

*"Solid Gold Cadillac"*  
**MARKET!**



NCS No. 3 gives WWTV daytime weekly circulation in 84,090 homes and nighttime weekly circulation in 106,130 homes in 36 Northern Lower Michigan counties.

#### *The Felzer Stations*

WKZO-TV — GRAND RAPIDS KALAMAZOO  
WKZO RADIO — KALAMAZOO BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF FM — GRAND RAPIDS KALAMAZOO  
WWTV — CADILLAC, MICHIGAN  
KOLN-TV — LINCOLN, NEBRASKA  
Associated with  
WMBD RADIO — PEORIA, ILLINOIS  
WMBO-TV — PEORIA, ILLINOIS



**WWTV**

316,000 WATTS • CHANNEL 13 • 1282' TOWER  
CBS and ABC in CADILLAC  
Serving Northern Lower Michigan

tal Cities Tv Corp. is establishing national headquarters in New York . . . Martin Codei opened his new offices at the Solar Building, in Washington, D. C. . . WLW-T, Cincinnati is presenting its entire *Dateline U.N.* series to educational station WCET-TV for re-runs.

**Anniversary notes:** To celebrate its 10th year, WKRC-TV, Cincinnati begins a full schedule of station promotions—climaxing in October by the opening of new studios . . . WRC-TV, Washington, to mark its first year in new headquarters, flew a group of New York City ad executives to the city via “special plane” to celebrate an open house.

**Kudos:** Bill O'Donnell, sports editor of WSYR-TV, Syracuse won the 1959 Tv Trophy for excellence in sports coverage by the Roman Catholic Diocese of Syracuse . . . Gabe Pressman, of WRCA-TV, New York, won the George Polk Memorial Award for “outstanding tv reporting” . . . Harold Meier, assistant news director, KSTP-TV, Minneapolis-St. Paul, named winner of the 1959 Sigma Delta Chi award.

#### PAT WEAVER

(Cont'd from page 35)

Margaret (Peggy) Stewart has been his secretary close to 20 years. Lew Marcy, a serious-minded New Englander, serves as a kind of business manager and mentor of Pat's tv-packaging activities. They require little direction. The teamwork minimizes dictation and gives Pat plenty of time to operate on his own. He likes to putter around on his typewriter, turn out numerous short memos, see old friends who come calling, and take time out to quip with his staff or the boys at Dine and Kalmus, a firm he affectionately nicknames Whine & Whimper.

Pat's talent for name caricature and light banter, already famous in the industry, hasn't dimmed. Abe Lastfogel, kingpin at William Morris, is so important, says Pat, that he must be called “Firstfogel.” At one midtown office where he went visiting he addressed himself to the receptionist with these words, “Take me to your leader.”

Tall, buoyant, youthful-looking Pat generally makes an indelible impression. These days he's often seen striding (some say flying) along Park Avenue, pausing en route to greet acquaintances with a bon mot. He spreads his charm, cheer, and occasionally his biting wit, wherever he goes, oblivious of station or rank.

Pat is a free-wheeler in place as well as thought. He finds more time now for skiing in Switzerland or Sun Valley. Recently he flew to Spain to discuss a television idea with Mike Todd, Jr. He takes off for Puerto Rico or Honolulu at the drop of a hat. But on weekends he leaves his Sutton Place apartment with his wife Betty, a beautiful red-headed English ex-actress, for no further than their home at Oyster Bay, Long Island. If the day is right sun-worshipper Weaver will tilt his face upward and soak in the rays, a habit he also enjoys on his apartment terrace, the ski slopes at Sun Valley, the beach at Waikiki, or wherever opportunity beckons. Sheer joy for Pat is lounging in a broiling sun engaged in bright repartee.

Pat eschews formal business functions whenever he can. He hates stuffiness. When the Weavers entertain or are entertained (which is frequent) his magic spell quickly permeates the atmosphere and loosens up those around him.

If Pat sounds like a perennial Dartmouth sophomore you get the impression that his present modus operandi hasn't diminished this quality. Yet he is firm and positive in his habits and principles. He rarely drinks, never smokes or swears; lives an orderly life; invariably calls his secretary “Miss Stewart,” despite his flamboyant tendencies leans toward close friends who like to think (Tom Dewey, his lawyer, is one example); and still lashes out with caustic comment when aroused. His son and daughter, ages about 10 and 12, have known what it means to feel the paternal wrath.

Like another prominent broadcaster who doesn't need the security of a regular job—Lou Cowan of CBS TV—Pat may yet be tagged again. If so, like Cowan, it will be the challenge that gets him. Otherwise he'll probably go on being the most successful unemployed network president around, and with hardly an ulcer to show for his labors.

is the  
most  
effective  
sales force  
in the

## CHICAGO NEGRO MARKET

with  
Chicago's Greatest  
Air Salesman

1490 kc.  
102.7 mc.

represented  
by  
Stars  
National, Inc.



BIG  
BILL  
HILL

Same ownership as WDIA—Memphis

## IMPACT!



56.1%

BIGGEST SHARE OF AUDIENCE  
IN AMERICA IN MARKETS  
OF 3 OR MORE STATIONS\*

Once again, KROD-TV proves that it is America's best TV buy with an overwhelming share of audience in a competitive, 3-station, 3-network, all-VHF market. (\*ARB, November 1958)

See your Branham man for full details.



KROD-TV

CBS Television Network • Channel 4 • El Paso, Texas

Orlando D. Roberts, Pres. Va. Lee, Vice Pres. and Gen. Mgr.

REPRESENTED NATIONALLY BY THE BRANHAM COMPANY

## LOCAL TV

(Cont'd from page 37)

amount of such programming now on the air.

• In answering a question on what was an "acceptable" cost-per-1,000-per-commercial-minute for a half hour show, 43% picked the \$2-2.99 range, 33% chose the \$1-1.99 range, 19% said \$3-3.99 and 5% would accept \$4 or more.

Panelists were given the opportunity to express their views on local TV and a considerable number did so. Here are the gist of some comments:

Sam B. Vitt, media supervisor, DCSS, New York—"Opportunities for local programming are greater than ever. There are three reasons: (1) an increasing number of advertisers are scrutinizing sales by region more closely; (2) there is more attention being paid to 'editorial compatibility' of programming and product; (3) many products need a full minute to tell their story."

Ben Leighton, timebuyer, Campbell-Mithun, Minneapolis—"The best local programs are in the field of service and information, rather than entertainment."

Marshall Hawks, radio/TV director, Emery Advertising, Baltimore—"Local personalities can be built to rival the popularity of any network personality."

Gertrude B. Murphy, v.p. for radio/TV, Long Advertising, San José, Calif.—"It is regrettable that the economics of television have practically eliminated the local live program of serious content."

Roland C. Gallman, timebuyer, EWR&R, Los Angeles—"The best entertainment on independent stations is feature film."

Max Tendrich, v.p., Weiss & Geller, New York—"Unfortunately, live local TV programming has disappeared because of filmed programs. Even though live programs may have lower ratings and cost more, it is essential that a station devote time to local live programming to maintain a character or image. Many advertisers want to use established local personalities for commercials and merchandising."

Mice J. Wolf, timebuyer, N.W. Ayer, Philadelphia—"Some of the lowest rated shows have produced the best results for clients."

Frederick S. Yaffe, president, F. Yaffe & Co., Detroit—"There is room for more personalities."

## HANK FROM THE BANK

(Cont'd from page 45)

here, with a "whole family" approach. By now, it was no exaggeration to say that Hank was the best-known banker in town. At a regional dinner of some 300 bankers, it's reported that more than one of them was trying to fathom Hank's charm. Few of his associates could give the answer:

"Hank is hardly the popular conception of a banker," says exec v.p. Nash. "It's this very fact that makes him stand out in people's minds and makes them want to come in."

Says WTRF-TV station manager, Bob Ferguson, "It's hard to say just what Hank's gimmick is. Suffice it to say, Hank is the gimmick. His approach has created the best friendliness and service image in the region."

"All I know," volunteers station continuity chief Don Murdock, "is that Hank-from-the-bank certainly brings my commercial copy to life."

Hank himself sums up his approach thus: "I like to talk to people. And they tell me the right people are out there. So I talk to them."

Audience selection, the bank realizes, is as important as a good pitchman. And Half Dollar knows just what audience it is pitching.

While the spot schedule was sporadic, the bank achieved consistency with the 26-week sports schedule. The bank's identification with sports got a big assist from West Virginia University who ended the season tied with Louisville for first place. Excitement was high in Wheeling, and Half Dollar wanted to cash in.

WTRF-TV worked out a line relay from WAVE-TV, Louisville, where the play-offs were to occur and arranged for the local Pepsi-Cola bottler to pick up half of the game.

Wheeling's excitement was at an all-time high, and so was Hank's. One colleague reports, "the first day he left more words than usual out of the commercial." The second day he was too excited to talk about the bank at all. "Just come into the bank on Monday and I'll tell you all about it," he said. People came in. So did cards, letters, telegrams saying thanks for the games.

West Virginia was runner-up to Louisville. But the Half Dollar Trust and Savings Bank of Wheeling ended the basketball season with resources and deposits of \$16,760,000.

## SPONSOR ASKS

(Cont'd from page 55)

consistent community co-operation and has built a solid reputation for considering the needs of its audience then I would say that one of the most important categories of proper station operation had been fulfilled and the property would be well worth further investigation.

Obviously the market must be worth buying in in the first place. This would take into consideration local competition in the market, the potential future in terms of market growth, how the particular property you are interested in has fared in terms of sales against the competition, what the programming policies have been and how they have been accepted; what the potential of the market is in terms of buying power of the TV audience.

As far as facilities are concerned, facilities can be purchased, new personnel can be hired, new studios built, a great splashy promotional and advertising campaign launched. This is only money—but as that well known cigarette ad says "if it hasn't got it *here*, it hasn't got it." The *here* once again being the prestige and believability of the property in question. If this believability is not part of the prospective buyer's inheritance he'd best remember those famous Latin words, "Caveat Emptor."

If the previous management has left evidence of this believability then it is a question mainly of dollars and cents and profit and/or loss. Then your programming, promotion, advertising, equipment, personnel, etc., can be adapted to serve the audience.

I have found that a fairly good yardstick for determining this intangible of audience loyalty, is the extent to which a station goes beyond the call of duty in the areas of reporting public service events, coverage of local news, sports and community movements. When members of a community talk to each other about items of local interest gathered from the local TV station and uses this information for arguments either pro or con—you know that the station has believability.

And once that rapport between station and audience has been reached the rest is a matter of proper application of the routine operations of broadcast management.



## WFBM-TV more than doubles your Indianapolis potential

for every 10 TV homes in the  
Indianapolis Trading Area . . . there  
are 14 in its Satellite Markets.

Think of this rich Mid-Indiana area in these terms and you will come up with some surprising ideas about television and *your* market. Here's the place to test "regional umbrella coverage" . . . get real penetration and impact at low cost. Why is this Indianapolis television market different?

Where else will you find satellite markets that are 33% richer and 50% bigger than the Metropolitan Trading

Zone itself? Where else do you find such a widespread area covered from *one* central point . . . and by just *one* station with no overlapping basic affiliates of the same network?

WFBM-TV dominates Mid-Indiana, because it is the only basic NBC outlet penetrating this market. Nielsen Coverage Study #3 confirms these facts . . . and we're proud of our ARB. Let us show you how to test regional marketing ideas with amazing results.

Represented Nationally by the KATZ Agency

only basic NBC coverage of America's  
**13th TV Market**—760,000 TV homes.

 **INDIANAPOLIS**—Major retail area for 18 richer-than-average counties. 1,000,000 population—350,600 families with 90% television ownership!

 **11 SATELLITES**—Each market within WFBM-TV's verified coverage . . . Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.



OUR 10TH  
ANNIVERSARY

# REORDERED



says Gunnar O. Wiig, Station Manager

## WROC-TV

ROCHESTER, N. Y.

Warner Bros. features really rack up the ratings in any time slot, day or night. According to Mr. Wiig of WROC-TV they're ordered and reordered by stations... and by sponsors.

*"We first bought one group of 58 Warner Bros. features last October. The reaction, both by audiences and by sponsors, was so good that we have now bought the entire remaining portion of the Warner Bros. library—over 600 films. They're great!"*

Warner Bros. features have what it takes to make a station manager happy—big Hollywood stars—great track records—real sponsor appeal.

Fatten up those lean periods in your programming with profitable Warner Bros. features.

## U.A.C.I.

UNITED ARTISTS ASSOCIATED, INC.

NEW YORK, 345 Madison Ave., MURRAY HILL 6-2323  
CHICAGO, 75 E. Wacker Dr., DEARBORN 2-2030  
DALLAS, 1511 Bryan St., RIVERSIDE 7-8553  
LOS ANGELES, 9110 Sunset Blvd., CRESTVIEW 6-5886

## Tv and radio NEWSMAKERS



**Bernard Howard** has formed a national radio and tv station representatives company: Bernard Howard & Co., Inc.—headquartered at 20 East 46th Street, New York. He will also set up branch offices in Chicago, Los Angeles, San Francisco and Atlanta. Howard has been in the national reps field for some 13 years. For the past six and one-half years, he was instrumental

in organizing and later serving as an officer of Stars National. Prior to that, he was eastern sales manager with Forjoe & Co., Inc.

**Ralph M. Baruch** has been appointed director of International sales for CBS Films, Inc. He will be responsible for co-ordination of all CBS Films sales efforts outside the U. S., except for the English-speaking areas of Canada; and in charge of the overseas sales of all syndicated products, as well as all CBS TV Network programs available for showing in foreign markets. Born in France and educated at the Sorbonne, Baruch joined CBS Films in 1951, was named an acct. supervisor last July.



**Charles W. Davies** has been named general sales manager of Pharma-Craft Co., pharmaceutical division of Joseph E. Seagram & Sons, whose products include Coladene cold medicine, Fresh deodorants and Ting antiseptic medicated cream. Davies comes to Pharma-Craft from Carter Products, where he headed their sales force.

He earlier served in sales executive capacities with Blue Jay Products, Warner-Lambert, R. Odell & Sons and American Home Products. A resident of N. J., he attended Princeton.

**Monte Lang** has been appointed mid-western sales manager for Bob Dore Associates, station representatives. He will head up their Chicago office. Presently he is an account executive in Dore's New York office. Before joining the rep. firm, Lang was a d.j. and salesman for WESQ, Southbridge, Mass. From April 1956 to July '57, he was d.j. and staff announcer at WCAT, Athol, Mass. Prior to that, he was d.j. at WPAC, Patchogue, L. I. Lang also served as promotion assistant at H-R Representatives, Inc.



# IN MEMPHIS...

# WDIA

**It Takes**

**AMERICA'S ONLY 50,000 WATT NEGRO RADIO STATION  
to Complete the Picture!**

**40% of the Memphis  
Market is NEGRO—  
and you need only  
one medium to sell  
it—WDIA!**



## **YOU MISS 40% OF MEMPHIS MARKET UNLESS YOU USE WDIA**

In Memphis—America's tenth largest wholesale market—here's one fact *we can prove*: Only WDIA sells the Negro buyer!

Within WDIA's 50,000 watt coverage is biggest market of its kind in entire country—one-and-a-quarter-million Negroes . . . who earned \$616,294,100 last year! And spent 80% of this tremendous income on consumer goods!

WDIA combines exclusive Negro programming, high powered salesmanship and outstanding public service. Result: **WDIA-MEMPHIS IS MORE THAN JUST A RADIO STATION—IT'S AN ADVERTISING FORCE!** No matter what your budget for the Memphis market—no matter what other media you're using—a big part of every advertising dollar must go to WDIA. Otherwise, you're missing a big share of this big buying market!

*Write today for facts and figures.*

Archie S. Grinalds, Jr., Sales Manager

WDIA IS REPRESENTED NATIONALLY BY THE BOLLING COMPANY

# WDIA

MEMPHIS' ONLY 50,000 WATT STATION • 1070 KC

**TOP RATED BY ALL AUDIENCE SURVEYS FOR TEN YEARS!**

# SPONSOR SPEAKS

## Let's never forget fundamentals

Last week in New York we saw a preview of PGW's new spot tv presentation, "Mr. Thinkbigly goes to town."

For a description of this new sales pitch for the spot medium, and the kind of information it contains, see the story on page 12.

What impressed us most about PGW's approach to the subject was its extreme simplicity. PGW was not afraid to talk about the basics and fundamentals of the business.

As a result, the Mr. Thinkbigly presentation is bound to interest and stimulate hundreds of important sales and advertising executives who have never worked as a media director in a top 20 agency, but whose opinions carry a lot of weight in the choice and use of air media.

We believe there is an important lesson to be learned from this. Too often, in a hectic dynamic industry such as ours, we all tend to get blasé and sophisticated about facts and ideas we think everyone else ought to know.

We forget that every year thousands of new "decision-makers" come into our business with little or no specialized background in air media. They are sound, intelligent, experienced business men, but they do need basic education.

In our search for new research facts and data, let's never forget the importance of explaining and selling the fundamentals of air media use.

## Print media at White Sulphur

This week the 4As gathered at White Sulphur Springs for their annual meeting. Nearly half of the program was taken up by presentations from print media men. Neither radio nor tv were well represented on the platform at this important agency gathering.

Undoubtedly the structure of 4As program varies considerably from year to year. But the fact that magazines and newspapers in effect dominated the 1959 convention is an indication of the undiminished strength of the print media.

**THIS WE FIGHT FOR:** *Recognition by radio and tv men that only constant and imaginative promotion can give the air media the advertising volumes which, by reasons of their proven performance, they rightfully deserve.*



## 10-SECOND SPOTS

**Soft goods?** Sign on a small imported car: "It wasn't Sanforized."

**April foolery:** CHUM, Toronto, came up with a list of top tunes and "recording artists" which they called "CHUM Miss Parade Chart." Among titles and artists: "Where Were You on Our Wedding Day?" by Tommy Manville; "It's Just a Matter of Time" by *Newsweek*; "Tell Him No" by Princess Margaret; "Rawhide" by Brigitte Bardot; "As Dime Goes By" by The Parking Meters; "77 Sunset Strip" by Lili St. Cyr; "The Hanging Tree" by The Swinging Horse Thieves; "I Never Melt Like This" by The Abominable Snowman; "Turn Me Loose" by Dave Beck.

**After every meal:** Don't worry about getting old; only then can you brush your teeth and whistle at the same time.

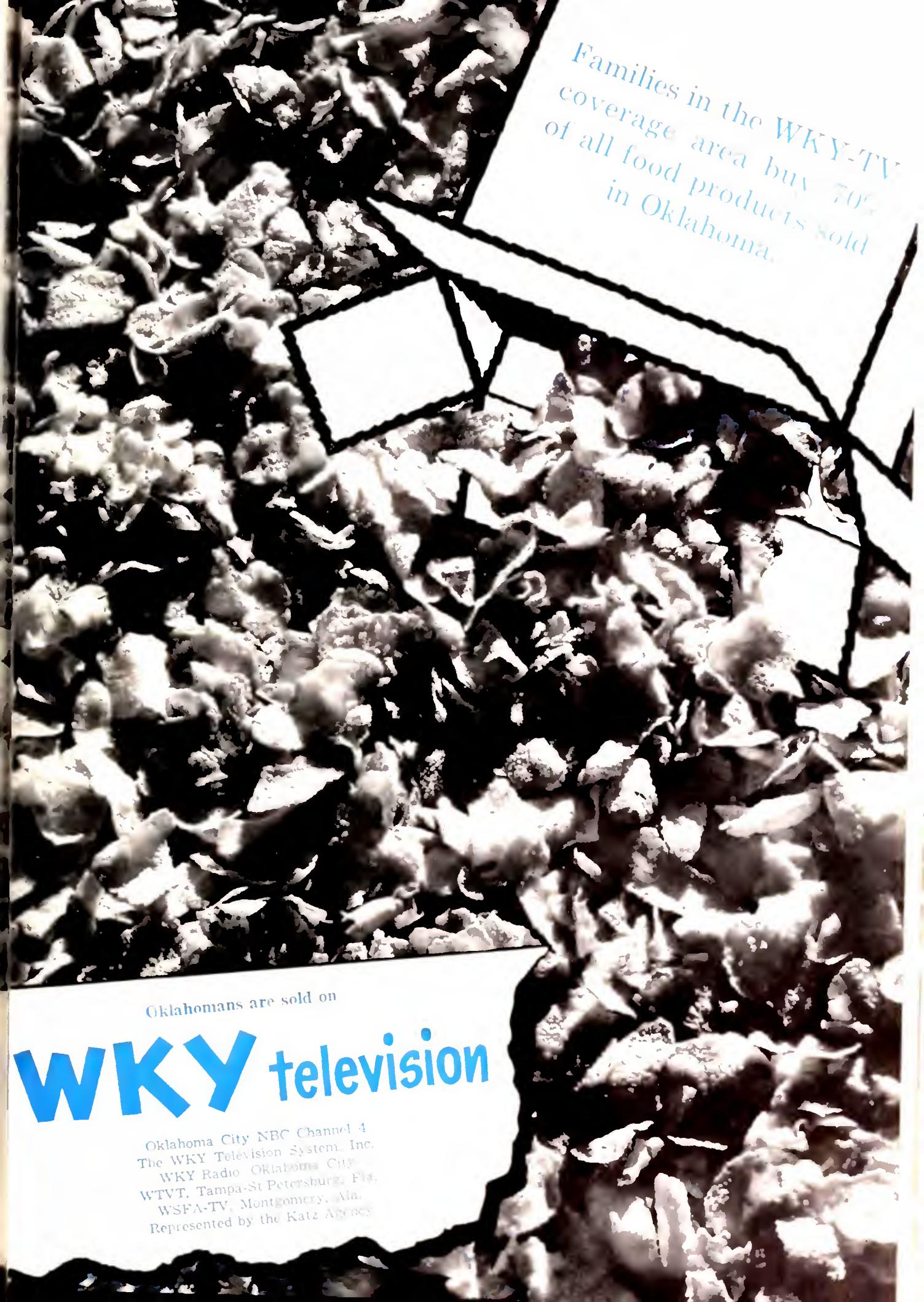
**Quote:** "Japanese television is in tune with postwar Japan. It is frantic, overstaffed, underpaid, imitative, artistic, wooden, earnest and alert."—NBC's Cecil Brown in *TV Guide*. *That could also be the "image" of some shops on Madison Avenue.*

**Sick:** Ann Riobo, of Creole Petroleum p.r., overheard the following conversation between two N. Y. Publicity Club women at Toots Shor's—

"Isn't he Arthritis?"  
"No, I think he's Mental Health."

**Thrift:** WCAE, Pittsburgh, ran two contests simultaneously: (1) to write "WCAE" on a post card as many times as possible; (2) to guess score of Pirates opener with Milwaukee Braves. One post card was received which had been covered with microscopic call letters that had been erased; over it was written, "Pirates, 16 to 10." *NOTE: The Braves blanked the Pirates 8 to 0; that listener should have stuck to the call letter contest.*

**Name's the same:** CBS News has two Bob Allisons, each with the same middle initial—F. Since each is a producer-writer, they get each other's mail, phone calls, and one Bob even got a job offer intended for the other Bob.



Families in the WKY-TV coverage area buy 70% of all food products sold in Oklahoma.

Oklahomans are sold on

# wky television

Oklahoma City NBC Channel 4  
The WKY Television System, Inc.  
WKY Radio Oklahoma City  
WTVT, Tampa-St Petersburg, Fla.  
WSFA-TV, Montgomery, Ala.  
Represented by the Katz Agency

# WHAT WOULD YOU DO IF YOU RECEIVED 6,137 BIRTHDAY GREETINGS?

Torey Southwick of KMBC-KFRM acknowledged each one by mail... and mapped the towns to show his program's coverage!

Thirty-nine months ago, radio listeners to KMBC-KFRM were first captivated by a new personality on these pioneer Kansas City stations. His name: TOREY SOUTHWICK who, with his sidekick, Ol' Gus (a second voice done by Southwick), launched his "Time for Torey" program from 7 to 9 a.m., Monday through Friday. On these same five days, he does the "Torey Southwick Show" from 3 to 4:30 p.m.

A speech major from Wayne State University, Detroit, Southwick added to an already-established morning program format of tuneful, wake-up music, time signals, temperature reports, news and sports, that indefinable element known as "personality", to make his shows the most listenable in Kansas City. His afternoon show features the "Top Ten Thousand Tunes" with selections from the best current albums and the old standards.

*Listeners love his programs... advertisers clamor for spots on his shows... people consider Ol' Gus an actual person. The Mayor of Kansas City chose this program as the ideal spot within which to air his daily "Morning Report" to his many neighbors in Kansas City, western Missouri and the state of Kansas.*

Recently, KMBC - KFRM celebrated Torey's birthday—and 6,137 listeners sent friendly birthday cards to him.

## "SOUTHWICK SHOWS" STACK UP SALES AND SATISFACTION!

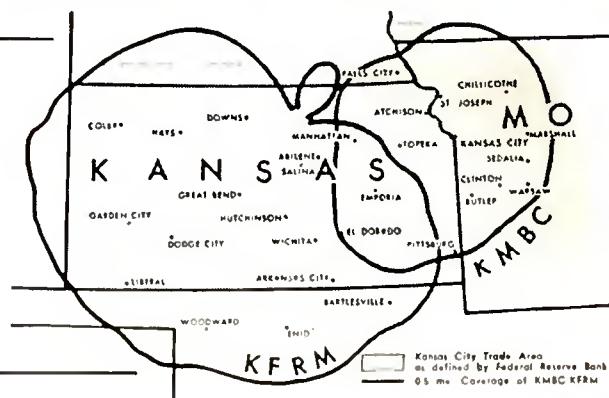
Torey's shows fit precisely into our KMBC-KFRM programming concept: to entertain, to inform and to serve. So that you may appreciate the terrific impact of advertising via KMBC-KFRM on this important 17th market, write us for Torey's own mail map showing origins of his thousands of cards.



These two little ladies sandwich Ol' Gus are Torey's daughters, Te left, and Goyle. The girls have been doing Daddy's Show on Christmas morning the past two years loving it! (Ol' Gus loves the attention he's getting here, too!)

Check NOW on "Avails" . . .  
Get KANSAS Coverage FREE!

Get an one of the two "TERRIFIC" TOREY SHOWS as soon as possible, and spread your message throughout the powerful KMBC-KFRM BONUS range (western Missouri and ALL of the state of Kansas.) BUY KMBC, GET KFRM FREE! Call your cabinet at Peters-Griffin-Woodward, Inc., today for Torey!



Basic  
ABC  
Affiliate

**KMBC of Kansas City - KFRM** for the State of Kansas

The Heart-of-America's TOPularity Stations

... and in television, the swing is to

**KMBC-TV**,

Kansas City's Most Popular  
and Most Powerful TV Station